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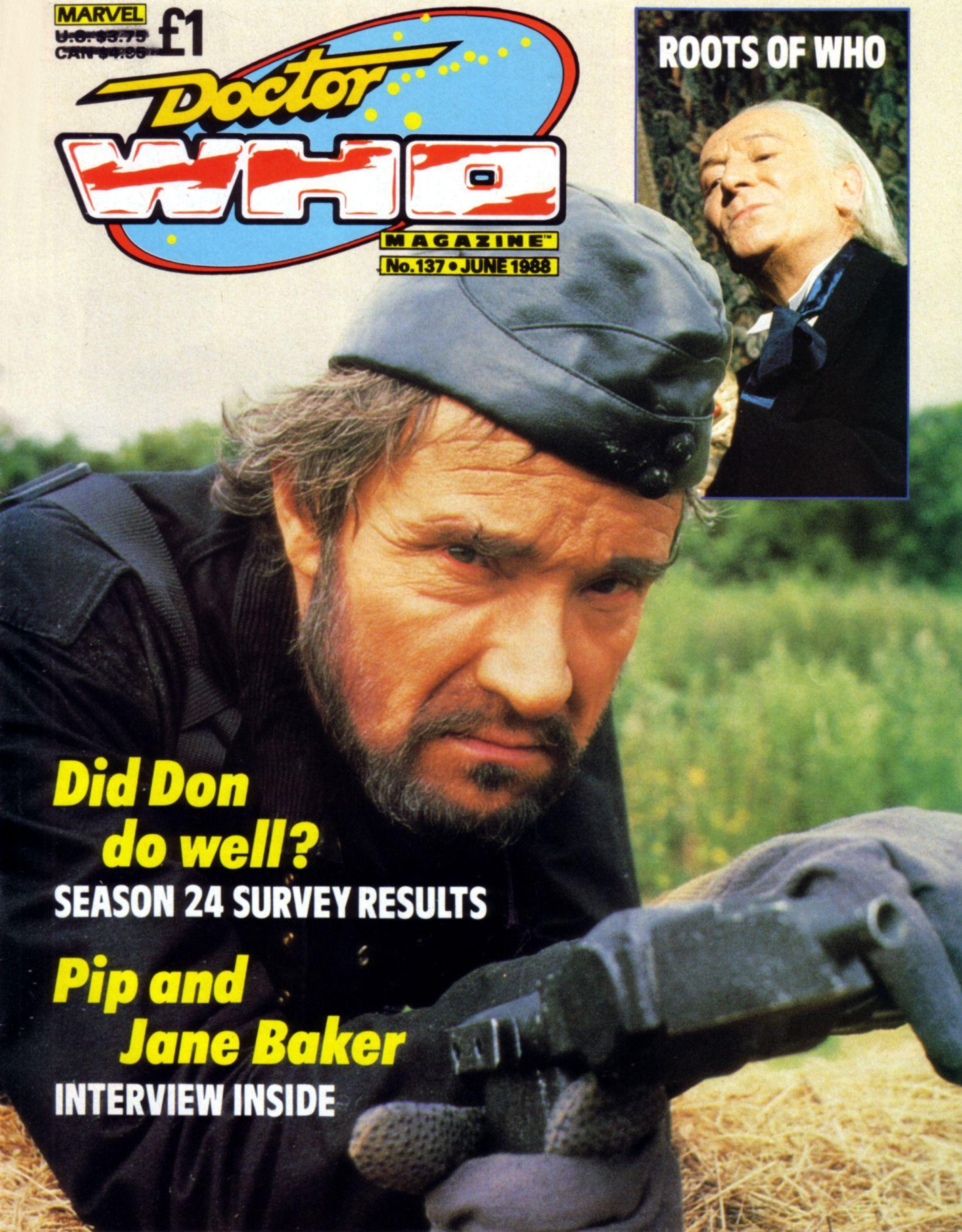
Doctor WHO MAGAZINE™

No.137 • JUNE 1988



ROOTS OF WHO

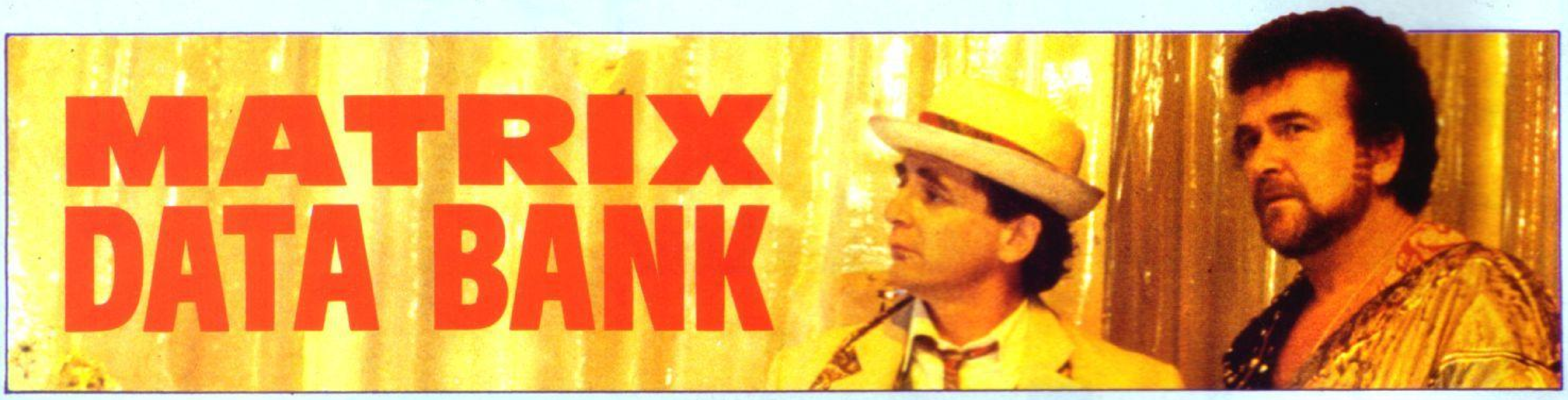
Did Don do well?

SEASON 24 SURVEY RESULTS

Pip and Jane Baker

INTERVIEW INSIDE

MATRIX DATA BANK



MOVING MEMORIES

First of all, the answer to Neil Hogan's memory from last issue. If you remember, the scene that Neil described was as follows;

"A female is sent outside and on a scanner screen she joins other dancers. The shapes are undefinable because they are in a mixture of negative and something else. The girl that had joined the group falls in the middle and dies."

This sounds suspiciously like the scenes in *Kinda* to me, where the Trickster dies in the centre of the ring of Kinda while the Doctor, Todd and Panna look on. This whole sequence represented the passing of time and the rolling on of life.

SET IDEAS

Next, Andrew Lee from Penzance writes to ask about a curious similarity between the sets of *The Seeds of Death* and *Dragonfire*. Are they the same? The answer is yes and no. They may be the same sort of design of set (also seen in such stories as *Warriors' Gate*, *Warriors of the Deep*, and *Earthshock* to name but three) but with over ten years between the stories, there is no possibility that they were the self-same sets.

A couple of readers have written in asking about the repeats that the BBC has shown. So for N. Andrews of Sheffield and Chris Milton from Australia we have compiled a list of the stories which have been repeated by the BBC, in order of showing.

Obviously the BBC's record on repeats is not as expansive as those of the tv companies in other countries (for example Australia) but it is interesting to see that of the 39 repeats that we have had over the years, nothing has been repeated from Colin Baker's era at all, indeed, nothing since 1984 – four years ago.

An Unearthly Child (first episode only) 30/11/63
Evil of the Daleks 08/06/68-03/08/68
Spearhead from Space 09/07/71-30/07/71
The Daemons 28/12/71 (Omnibus edition)
The Sea Devils 27/12/72 (Omnibus edition)
Day of the Daleks 03/09/73 (Omnibus edition)
The Green Death 27/12/73 (Omnibus edition)
The Sea Devils 27/05/74 (Omnibus edition)
Planet of the Spiders 27/12/74 (Omnibus edition)
Ark in Space 20/08/75 (Omnibus edition)
Genesis of the Daleks 27/12/75 (Omnibus edition)
Planet of Evil 05/07/76-08/07/76
Sontaran Experiment 09/07/76 (Omnibus edition)
Pyramids of Mars 27/11/76 (Omnibus edition)
Brain of Morbius 04/12/76 (Omnibus edition)
The Deadly Assassin 04/08/77-25/08/77
The Robots of Death 31/12/77, 01/01/78 (Two part repeat)
The Invisible Enemy 13/07/78-03/08/78
The Sunmakers 10/08/78-31/08/78
The Pirate Planet 12/07/79-02/08/79
The Androids of Tara 09/08/79-30/08/79
Destiny of the Daleks 05/08/80-08/08/80
City of Death 12/08/80-15/08/80
Full Circle 03/08/81-06/08/81
Keeper of Traken 10/08/81-13/08/81
The Tribe of Gum 02/11/81-05/11/81
The Krotons 09/11/81-12/11/81
Carnival of Monsters 16/11/81-19/11/81
The Three Doctors 23/11/81-26/11/81
Logopolis 30/11/81-03/12/81
Curse of Peladon 12/07/82, 19/07/82 (Two part repeat)
Genesis of the Daleks 26/07/82, 02/08/82 (Two part repeat)
Earthshock 09/08/82, 16/08/82 (Two part repeat)
The Visitation 15/08/83-18/08-83
Kinda 22/08/83-25/08/83
Black Orchid 31/08/83, 01/09/83
The King's Demons 06/07/84, 13/07/84
The Awakening 20/07/84 (Omnibus edition)
The Five Doctors 14/08/84-17/08/84

6.25-7.15
Dr Who
starring Tom Baker
in

The Robots of Death
A two-part compilation by
CHRIS BOUCHER
Part 1. A macabre mystery for the Doctor: death strikes in a robot-based society.

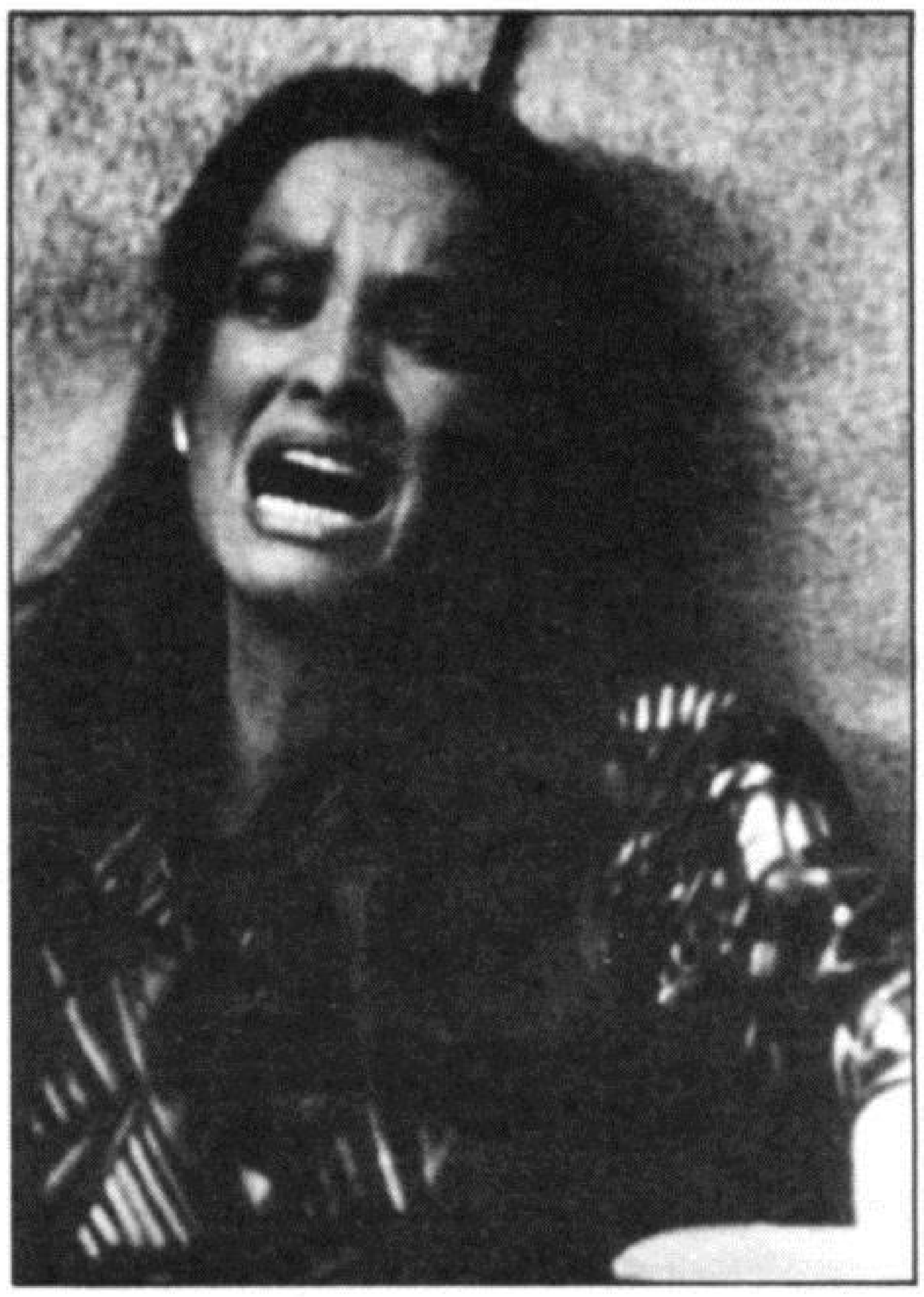
Chub	ROB EDWARDS
Borg	BRIAN CROUCHER
Dask	DAVID BAILIE
Toos	PAMELA SALEM
Cass	TARIQ YUNUS
Uvanov	RUSSELL HUNTER
Poul	DAVID COLLINGS
Zilda	TANIA ROGERS
Dr Who	TOM BAKER
Leela	LOUISE JAMESON
SV7	MILES FOTHERGILL
D84	GREGORY DE POLNAY
Robots	MARK BLACKWELL BAKER JOHN BLEASDALE, MARK COOPER PETER LANGTRY, JEREMY RANCHEV RICHARD SEAGER

Incidental music by DUDLEY SIMPSON
Script editor ROBERT HOLMES
Designer KENNETH SHARP
Producer PHILIP HINCHCLIFFE
Directed by MICHAEL E. BRIANT
(Part 2 tomorrow)

A question now from Paul Gardner from Gunnislake in Cornwall who asks about all those old stories that have been returned to the archives. Why, when the tapes are shown at conventions, are there no BBC announcements over the closing credits? Paul is confused because it is known that there was an announcement at the end of episode two of *Evil of the Daleks* to credit Terry Nation.

This is, I feel, a very simple misunderstanding of exactly what is being recovered and returned to the BBC. They are 16mm film prints (or negatives) of the episodes in question and not video recordings taken off the tv. The BBC announcements are made live, over the end of the tape as the episode is aired, so the only place they will appear is on a tape made of the actual transmission – not the film print and not the tape that the BBC show.

Send your queries to our compiler, David Howe of D.W.A.S. at MDB,* Doctor Who Magazine, *23 Redan Place, London W2 4SA. Please note that due to the large number of questions we cannot give personal replies.



© Thames Television 1988

> *"If you could touch the alien sand and hear the cries of strange birds, and watch them wheel in another sky – would that satisfy you?"*
>
> **The Doctor**

THIS MONTH . . .

Plenty of things that we hope will satisfy you in this issue, not least the news that with the announcement of the Season Survey results, **Patrick Troughton** joins William Hartnell and Robert Holmes in the Hall of Fame. Full Survey Results inside, plus a special offer from Light Fantastic in London!

Elsewhere this issue, we go right back to the **Roots of *Doctor Who*,** on programmes that influenced its original format. We have more news on **Season 25,** with some excellent names lined up for *Remembrance of the Daleks,* both old and new faces to the programme. Our latest interview is with **Pip and Jane Baker** and we archive Nyssa's final story, *Terminus.* All this, and we haven't even mentioned the second part of *Claws of the Klathi,* our comic strip, or the latest **Off The Shelf!** Satisfied yet?

Doctor WHO MAGAZINE.

No.137 • JUNE 1988

GALLIFREY GUARDIAN 4
SEASON SURVEY RESULTS 5
ROOTS OF *WHO* 8
Andrew Pixley delves into the origins of the series.
ARCHIVES: *TERMINUS* 10
TRAVELLING COMPANIONS 15
This month, Nyssa.
OFF THE SHELF 16
INTERVIEW: PIP AND JANE BAKER 18
CLAWS OF THE KLATHI 23
Part Two of this Victorian tale, as told by Mike Collins, Kev Hopgood and Dave Hine
YOU ON *WHO* 32
REL-TIME 35
Our new events listing!
PIN-UP 36
Tom Baker in *Image of the Fendahl.*

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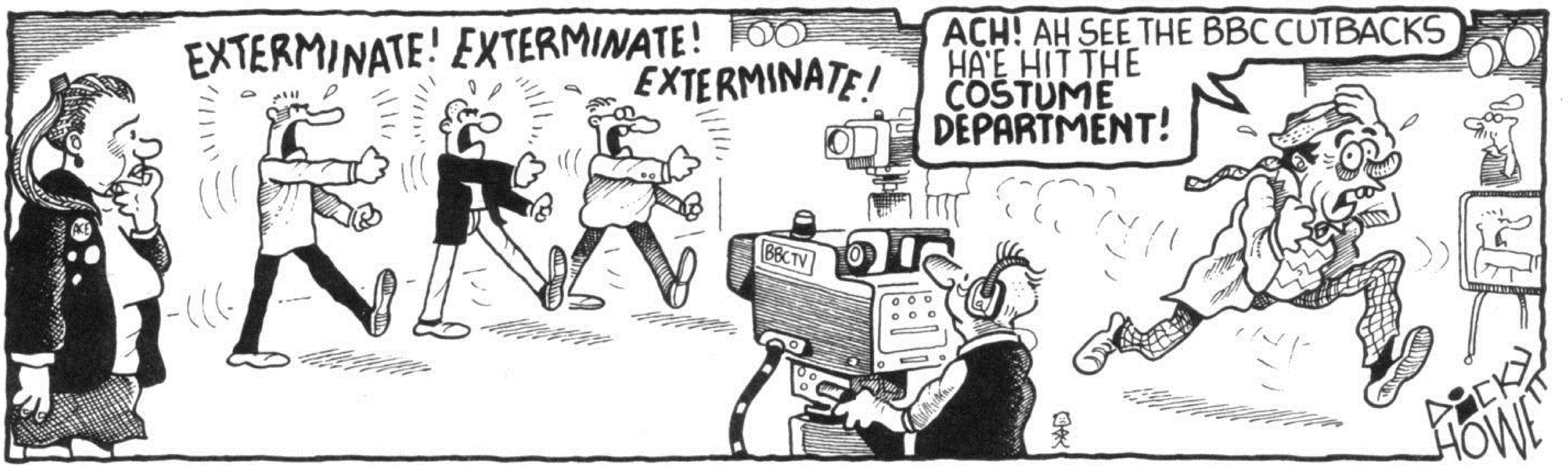
Special thanks to Barrie MacDonald, Bill Parker and Jack Brecon for their help this issue.

DOCTOR WHO? by Tim Quinn & Dicky Howett


EXTERMINATE! EXTERMINATE! EXTERMINATE!
ACE
BBCTV
ACH! AH SEE THE BBC CUTBACKS HA'E HIT THE COSTUME DEPARTMENT!
DICKY HOWETT

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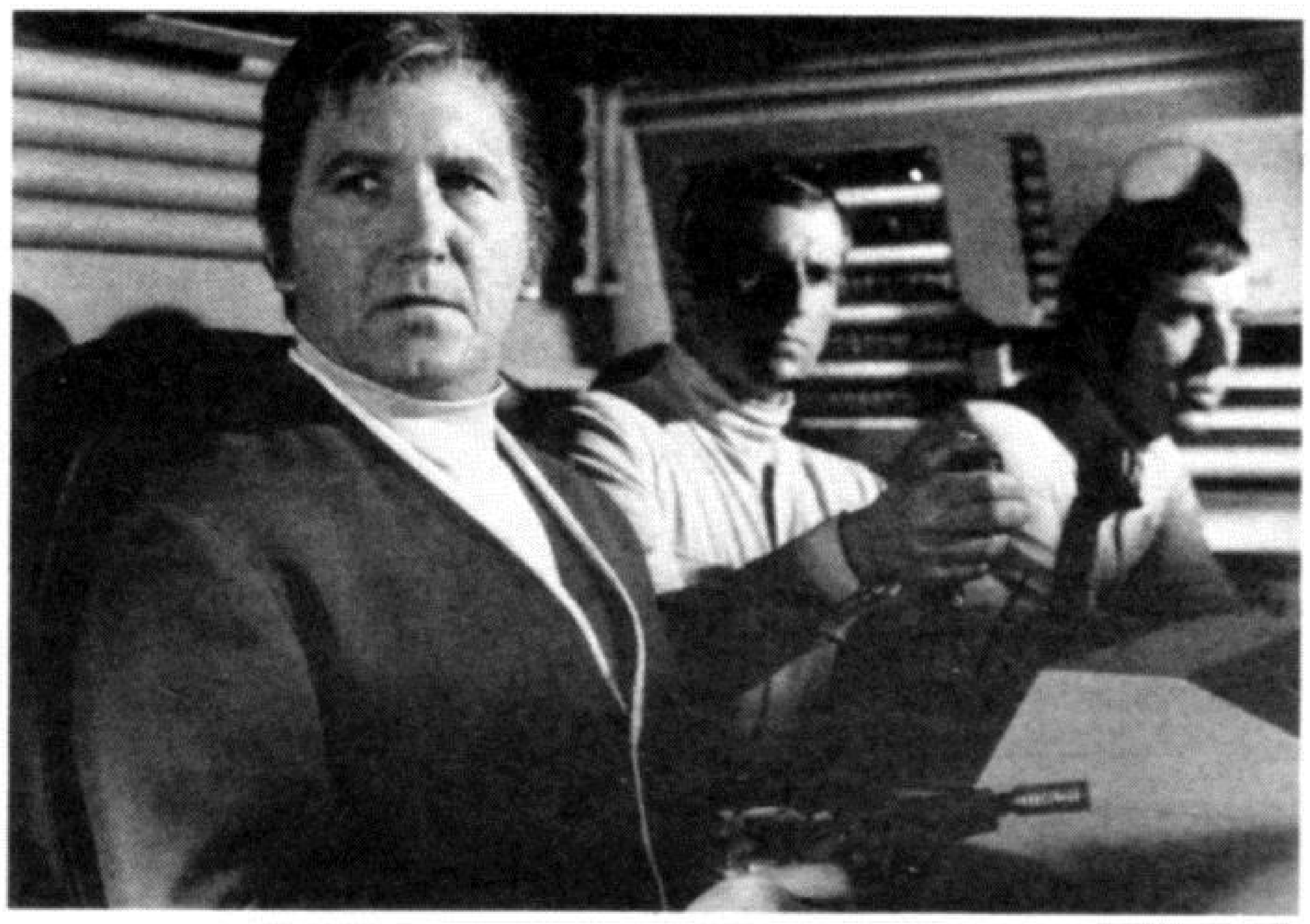
GALLIFREY GUARDIAN



George Sewell in *UFO*

©I.T.C. Entertainment 1988

THE DALEKS UPSTAIRS?

London was the site of nine days' location shooting for *Remembrance of the Daleks* in April, with only three days planned in the studio. Recording began on Bank Holiday Monday, with a schedule designed to avoid flight paths into various London airports as much as possible!

The cast for this first story includes Simon Williams as Gilmore, well known for his role as James Bellamy in *Upstairs, Downstairs* and co-starring with Nigel Havers and Tony Britten in the popular BBC comedy, *Don't Wait Up*. Other famous names include Michael Sheard (*Pyramids of Mars* and *The Ark* being just two *Doctor Who* stories to his credit); Peter Halliday (*Carnival of Monsters, City of Death* and others); Pamela Salem (*Robots of Death*); George Sewell whose credits include *Special Branch* and Gerry Anderson's *UFO*; and Harry Fowler. The Visual Effects Designer is Stuart Brisdon.

The third story has been titled *Nemesis*, written by Kevin Clarke and the first of two stories directed by Chris Clough. The final story of Season 25 is titled the *The Happiness Patrol*.

JNT – moving on

PRODUCER MOVES ON

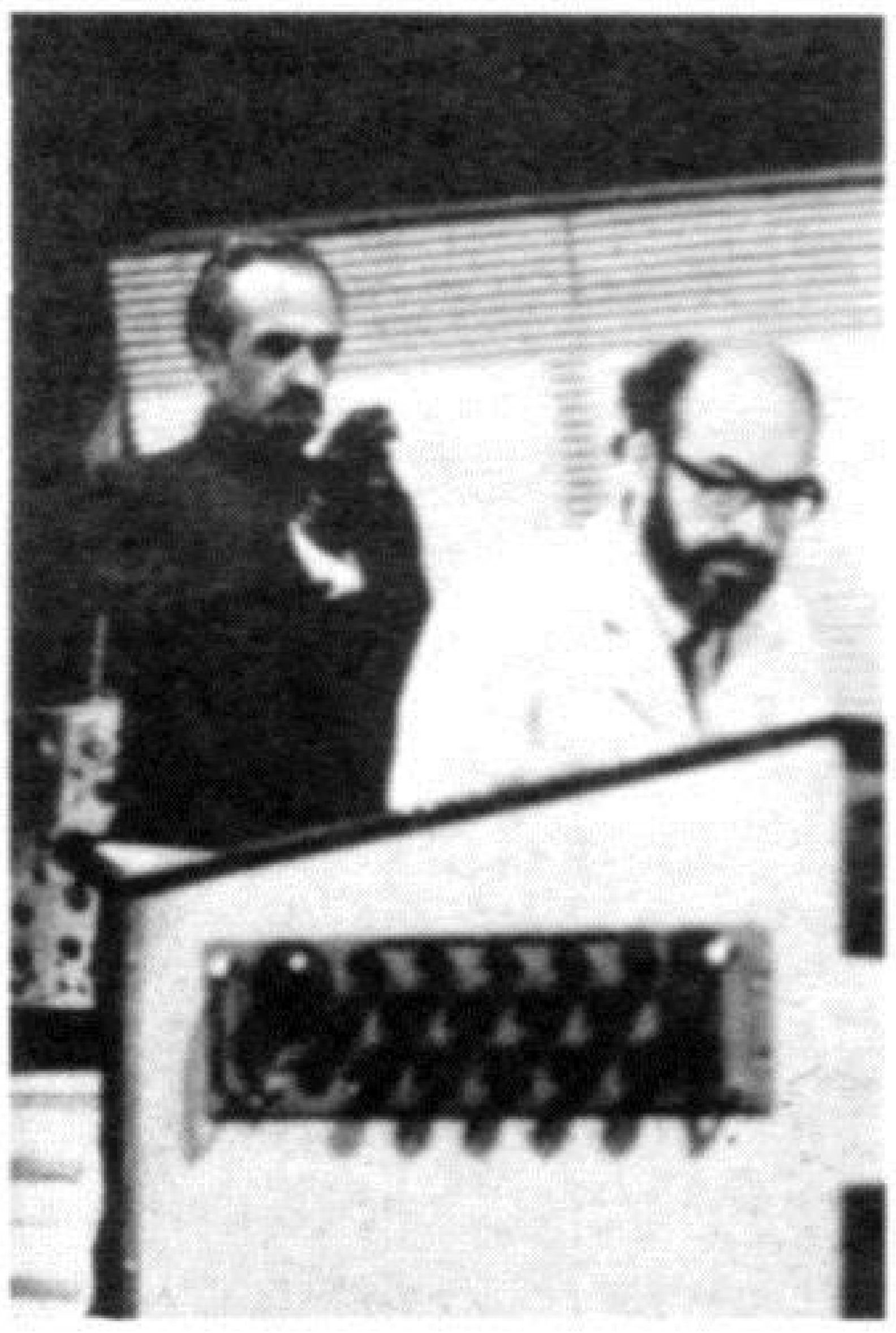
John Nathan-Turner has announced that he is moving on from *Doctor Who* to a new BBC project, as yet unspecified. John has been Producer of *Doctor Who* since *The Leisure Hive*, and has worked on the programme since the late Troughton stories.

Asked how he felt about leaving the show, John described his feelings as "Mixed. I shall miss it, but I'm looking forward to new projects, different challenges."

He leaves *Doctor Who* at the end of Season 25. **DWM** will shortly be running a full interview with this sometimes controversial Producer, covering both Season 25 and his years with the series. A new Producer has yet to be announced.

MOVIE UPDATE

At time of going to press, Coast to Coast had yet to name the Doctor for their film, although they do have someone in mind. Casting is dependent upon the script, which has undergone final re-writes by Johnny Byrne. The film is still marked for a Christmas 1988 release and location work has begun, though not actual filming as reported last issue.



MORE SCREENINGS FOR OLD EPISODES

But it was fans in Chicago that benefitted, with an all-night telethon on the Public Broadcasting Station Channel 11 on March 12th. 100 fans helped answer the phones through the night, while viewers enjoyed screenings of *Terror of the Autons, Logopolis, Castrovalva* and *Mark of the Rani*.

Channel 11 has to raise funds to pay for new episodes through public subscription, as do other PBS channels in the United States. The running theme of The Master obviously proved a popular draw, as the Telethon raised $35,000 (£20,000) toward future episode screenings. This exceeded the target for the night by $5,000.

Organiser Pat Crusoe was "very pleased" with the result, and told **DWM** that the audience response was excellent. *Doctor Who*, usually broadcast on Sunday evenings, is one of their most popular British television slots.

SUPERCHANNEL NEWS

Since we last reported on this cable network's re-screening of *Doctor Who* episodes (**DWM** Issue 135), Super Channel now have clearance for all Tom Baker stories in Season 12, 13, 14 and 15. *Doctor Who* starts again soon, but meanwhile, *Blake's 7* is being shown, beginning at 12.00 p.m. on 14th May with the first episode, *Way Back*.

Terry Nation once hoped to put the Daleks in this SF series, but they never materialised . . .

ELSEWHERE . . .

Kate O'Mara is starring in *As You Like It*, the opening production of the new Towngate Theatre, Basildon, while Colin Baker is in a new touring production of Ira Levin's *Deathtrap* with Anita Harris. Philip Madoc appears as Stalin in *The Teddy Bears' Picnic*, by David Pinner. The show had its world premiere at The Gateway, Chester on March 29th.

Jean Marsh is appearing in an upcoming Yorkshire TV show, *No Strings* with Edward Petherbridge. It's described as a sweet love story about two divorced people.

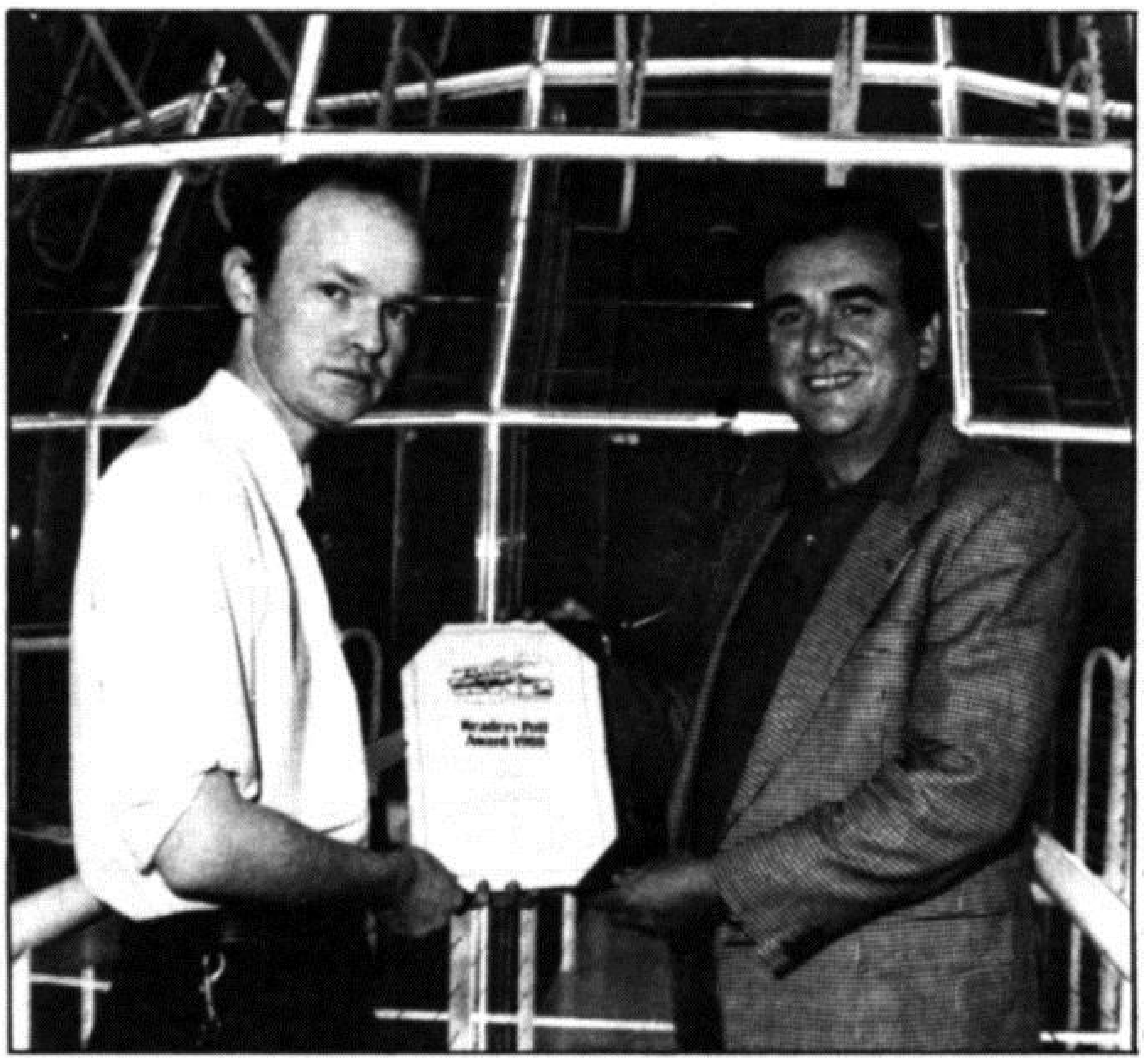
The BBC have no plans to make a third series of *A Very Peculiar Practice*, which stars Peter Davison, but the former Doctor will be starring in *Campion*, a new eight part detective series. Davison will be appearing in four episodes of the new season of *All Creatures Great and Small*, before moving over to *Campion*. Reports of his move to America seem to have been a little premature.

Tom Baker is appearing in *The Musical Comedy Murders of 1940*, at the Greenwich Theatre, London.

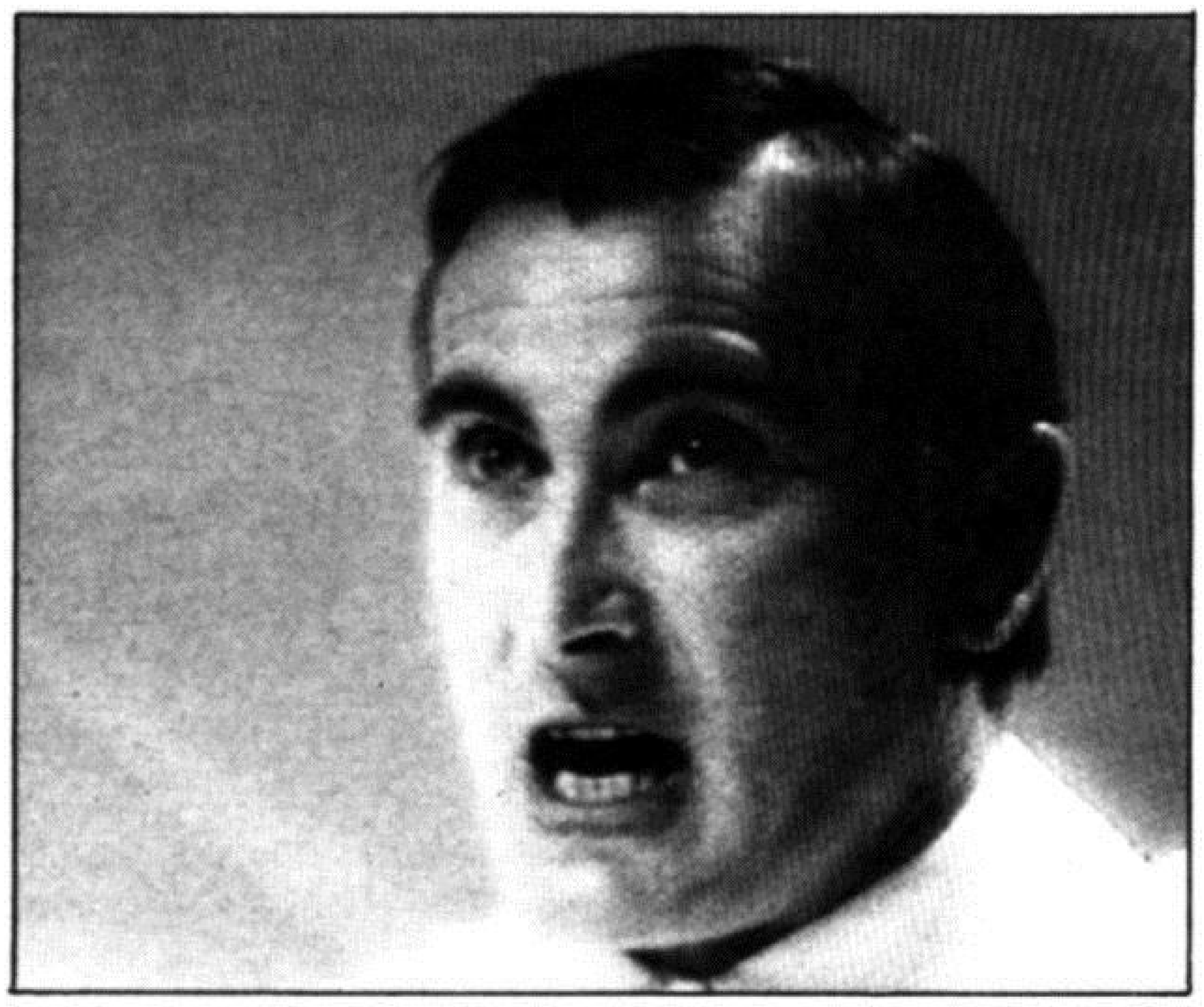
Bonnie Langford took part in a networked ITV Telethon over the Spring Bank Holiday.

PANOPTICON AND OTHER CONVENTION NEWS – SEE RELTIME, PAGE 35

SEASON SURVEY
RESULTS


Steve Cook

The Season Survey Results were marked by a special presentation of 'Best Actor Award' to **Tony Selby** at Light Fantastic, The Trocadero Centre, London. New **DWM** Editor John Freeman presented the Award at the Exhibition's spectacular Light Bridge entrance.



FAVOURITE STORY

DRAGONFIRE	**258**
DELTA AND THE BANNERMEN	**144**
PARADISE TOWERS	**100**
TIME AND THE RANI	**95**

So here we have it – the results of literally hundreds of your letters and in some cases, full scale essays! If anything, the response to the first Sylvester McCoy season was more mixed than in any previous survey. Certainly it provoked extremes of reaction.

There were many voters almost vowing to give up the programme after these 14 episodes, whereas some thought that Sylvester McCoy deserved a Hall of Fame award in recognition of his success in reviving the series' reputation and content. Without further ado, let's start with the results for the first category, perhaps the most important and indicative of all.

FAVOURITE STORY

Voting was pretty clear when it came to a winner, but there was much more of a race on among the other three positions. *Delta and the Bannermen* was scoring votes in all four positions at one point, while *Paradise Towers* was very much a case of love it or hate it. With *Dragonfire* a clear winner, this is a marvellous achievement for new writer Ian Briggs.

Few would have predicted that the 150th story, shot entirely within the studio, would have become such an outright winner. Remarks on this one varied from the simple (*"Cooool!"* said one wag) to the more explanatory: *"Easily the best script of the season, backed up by uniformly strong performances from the cast, a smashing debut by Sophie Aldred and humour kept for once in its place. I think a lot of fans would like to think that next season will follow* Dragonfire's *example."* (Hugh de Baier, Glamorgan, Wales)

Delta and the Bannermen was kept off the top spot simply by the range of opinion it provoked. A lot of people liked the music, still more gave Ken Dodd a mention as a plus point after all, but it was the details rather than the whole production that people found fault with.

Some hated plot devices like the bees at the end, others loathed the music and someone even pointed out that Bonnie Langford looked as if she was enjoying the whole adventure from start to finish, and that she didn't scream enough!

Here's an example of the mixed reaction: *"Episode one with Ken Dodd and the monsters was excellent – then nothing happened! The rest was spoilt with too much humour and cheapo explosions. I liked the period setting but it wasn't that well done. I liked the Chimeron but not its green track shoes. I wish the group had turned into monsters and the green men aliens been in it all the way through."* (John Miller, Forest Hill, London)

Most gave the thumbs-up to Don Henderson and especially to Sara Griffiths, who was often recommended as an excellent potential companion. Others just loved the whole thing: *"I feared that it might make* Who *appear like an out of date* Top of the Pops. *How wrong I was! Everything about this story was done with style, taste and subtlety. The music complemented the story in an ingenious manner. Gavrok was powerful and mean – Delta was very nice. Great stuff!"* (Pietro Rossi, Upper Tulse Hill. London)

Paradise Towers was a great talking point. There were detailed letters praising it to the skies and equally detailed demolition jobs. The following was amongst the most original comments: *"I wonder whether there was any political comment in the Kangs as the yellow (Alliance?) were destroyed at the beginning, and the blue (Conservative?) Kangs went on to beat the red (Labour?) Kangs in a totally pointless game (Politics?)? I wonder."* (David Murphy)

►

Many pointed out Richard Briers' performance as the reason this was spoilt, someone even nominating him in a special Hall of Shame category – an idea that was extended to other unfortunates in the *Who* world. However, the rest of the acting was given generally honourable mentions.

And so to *Time and the Rani* which collects the wooden spoon as the bottom entry in this year's poll. Time and time again, people wrote that they thought this was all gloss and no substance, and Pip and Jane Baker (interviewed elsewhere in this issue) came in for a lot of flak about plot and dialogue. This was typical: *"An insult to my intelligence. Too many cliché'd lines, uninteresting sets and far too much bad production. At my age I do not wish to view children's programmes which, I'm afraid, this was. For a start to a season this was very poor."* (Darren Funnell, Seaford, East Sussex)

BEST ACTOR

Three marvellous performances, all worthy of a vote. Congratulations to Tony Selby for his second win in two polls, and a clear favourite once more.

BEST ACTRESS

Best Actress gave ex-*Dynasty* foxtress, Kate O'Mara, a runaway lead. There were gripes from some about the Rani's new look, and the story may have come bottom, but this vote clearly shows the popularity of a strong actress in a forceful and sexy leading role.

Here there must be time for an honourable mention for a couple of the other guest stars – Patricia Quinn and Sara Griffiths, both of whom came very close to beating Bonnie into third place. It just gives you an idea of the division in this category, perhaps caused by the predominance of good female parts this season.

BEST ACTOR

TONY SELBY	181
EDWARD PEEL	148
DON HENDERSON	107

BEST ACTRESS

KATE O'MARA	245
SOPHIE ALDRED	112
BONNIE LANGFORD	44

BEST DIRECTOR

CHRIS CLOUGH	357
ANDREW MORGAN	135
NICK MALLETT	89

BEST VILLAIN

KANE (Edward Peel)	201
THE RANI (Kate O'Mara)	134
GAVROK (Don Henderson)	113

FAVOURITE DOCTOR

TOM BAKER	204
JON PERTWEE	85
PETER DAVISON	84
SYLVESTER McCOY	84
PATRICK TROUGHTON	71
COLIN BAKER	47
WILLIAM HARTNELL	14

HALL OF FAME

PATRICK TROUGHTON	162
ROBERT HOLMES	55
JOHN NATHAN-TURNER	40

FAVOURITE ISSUE

AUTUMN SPECIAL	96
No. 130 (Free Poster)	61
No. 133	58

FAVOURITE COMIC STRIP

WORLD SHAPERS (By Grant Morrison, Art by John Ridgway, Inks by Tim Perkins)	200
COLD DAY IN HELL	182
THE GIFT	35
PROFITS OF DOOM	12

TOTAL VOTE:	581

BEST DIRECTOR

Already leaked a couple of issues back, this next category was perhaps a little weighted in Chris Clough's favour as he had two stories to his name. All the same, a lot of you praised individual shots and most were especially appreciative of Clough's casting.

Ian Cook, writing from St. Andrew's University in Fife, had this to say about Clough's work: *"To be able to direct one complete Outside Broadcast story and one completely studio bound story requires tremendous skill and vision. To turn in the two best stories of the season emphasises his brilliance and his build up of the tension to the cliffhangers complimented the action superbly."*

Fans of Chris' work will no doubt be delighted by the announcement that he will again be directing six episodes of the coming season.

BEST VILLAIN

Best Villain or Monster was a necessarily combined category this year – monsters are never cheap, and new ones seem even thinner on the ground than in previous years. As a result we have three humanoid villains at the top of our poll and surprisingly no mention of the Tetraps.

Edward Peel's Kane swept the board here, and deservedly so. His character was chilling in every respect, and he seems to have won a good deal of praise from those surprised by his performance, after seeing him as the rather wimpish Chief Inspector in *Juliet Bravo*.

Dominic Cavendish from Cambridge sums things up: *"Credibility in the guest stars this season wasn't high. Edward Peel was one of the few who treated the programme with the respect it deserves – he really conveyed the impression of evil and total commitment to his own creed."*

FAVOURITE DOCTOR

Favourite Doctor is still a controversial category. Some think it is unfair to the earlier incarnations, whose stories are a lot less accessible to most fans than those of later years. Others regard it as an interesting indication of fan opinion, given that books and videos are more and more available.

The first Doctor definitely suffers from the under exposure syndrome, as well as from the sad fact that many of the earliest stories make painfully slow and shoddy viewing in these high-tech days. Colin appears to have attracted some sympathy for his untimely dismissal, though not as much as expected.

It's interesting to see Davison and McCoy tying at third place – Sylvester has clearly made a rapid impression, and there were very few letters criticising him, even from those who hated the whole season. But at the top sits the man many still regard as the King of *Doctor Who,* indeed THE Doctor – Tom Baker.

HALL OF FAME

The Hall of Fame produced the usual wide range of nominations, from Dick Mills to Verity Lambert, all the Doctors and other assorted producers and writers.

Troughton was the obvious favourite. His sad, premature death deserved some small recognition and the fans responded through this poll. As many pointed out, Troughton was deserving of the place if only because he secured the continuation of the series after 1966.

FAVOURITE ISSUE

On to the last two (voluntary) categories concerning this magazine – quite a sad one for me as this is my last as chief contributor. Well done Patrick Mulkern! His Design Special topped the list because people do seem to like behind-the-scenes pieces.

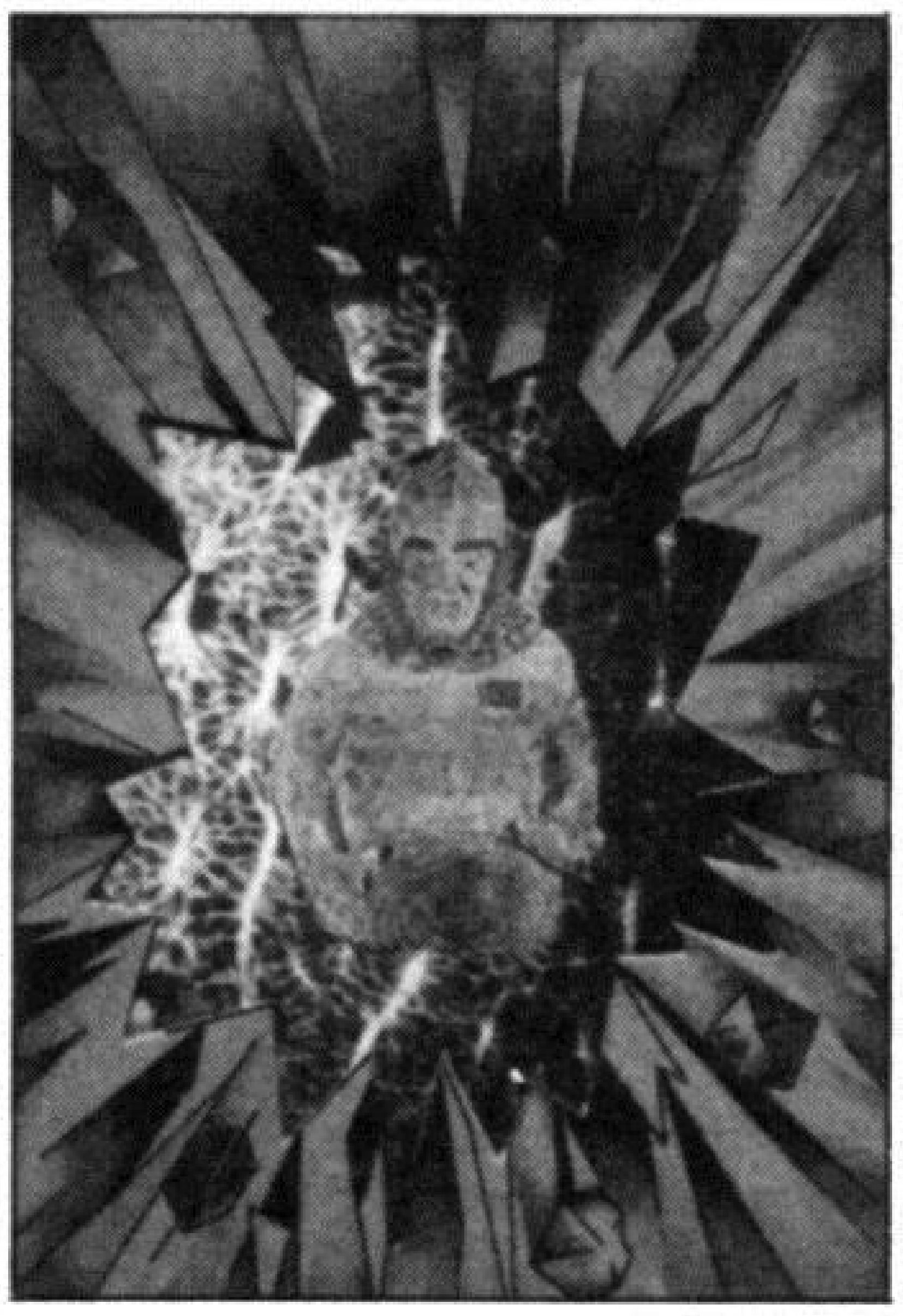
David Wills of Bristol in Avon said of *The Worldshapers: "Has to have been one of your best strips to date. The highest praise I can give it is that it's just like* Doctor Who. *Really excellent drama, pathos, irony, comedy and the re-introduction of two old favourites in a stunningly original way. What more can I say?"*

So that's it for another year. Keep your comments rolling in for the letters pages and here's to a marvellous 25th season – to be reflected in the polls!

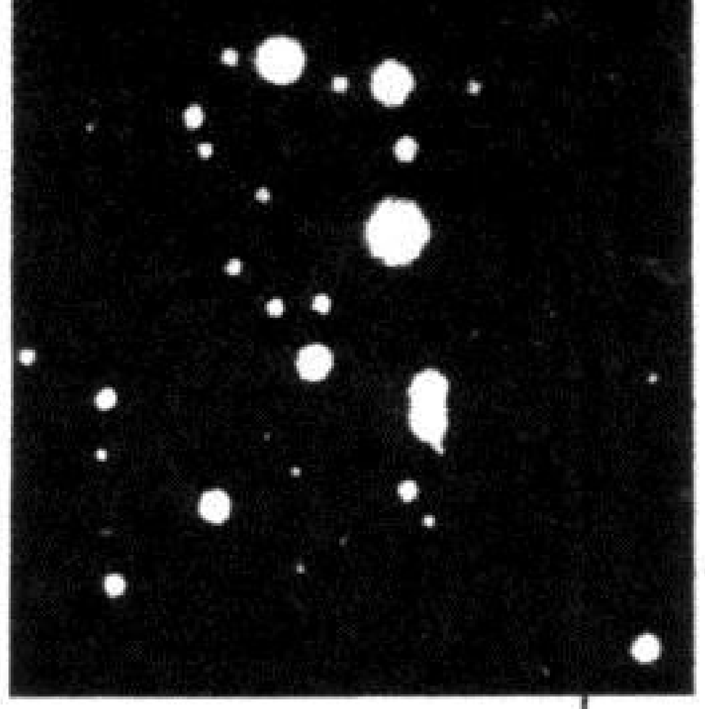
Compiled by Richard Marson

Light Fantastic's huge *Come Touch Tomorrow* exhibition, at the Trocadero Centre, Piccadilly, London, was an appropriate venue for the presentation of Tony Selby's Best Actor Award. Not only was part of the 24th Season previewed there last year, but the same impressive venue will be hosting celebrations, later in 1988, for the 25th Anniversary of *Doctor Who.*

The permanent exhibition of lasers, holography, special effects, illusion and plasma light provides interactive entertainment for all the family and is fast becoming one of London's most popular tourist attractions. The diversity of holograms and laser effects on display shouldn't be missed, particularly the cleverly constructed Light Bridge that forms the entrance to the exhibition. It really does feel as though you are walking across a brightly lit ice chasm!



Light Fantastic are still discussing the possibility of using hologram effects in *Doctor Who* and their 'Holoshop' sells a range of innovative items, including the *Who* holocards (3D holograms of *Doctor Who* images integrated with 2D graphics). We originally reported on these in **DWM** Issue 132, but the full list features TARDIS, Davros, Cyberman, Sil, Sontaran, Dalek and Sea Devil. Each of the holocards can be purchased as a notecard, with space on the reverse to carry a message, or more ideally, they are available in 'designer' Plexi frames with electric blue edging for desk top or wall display.



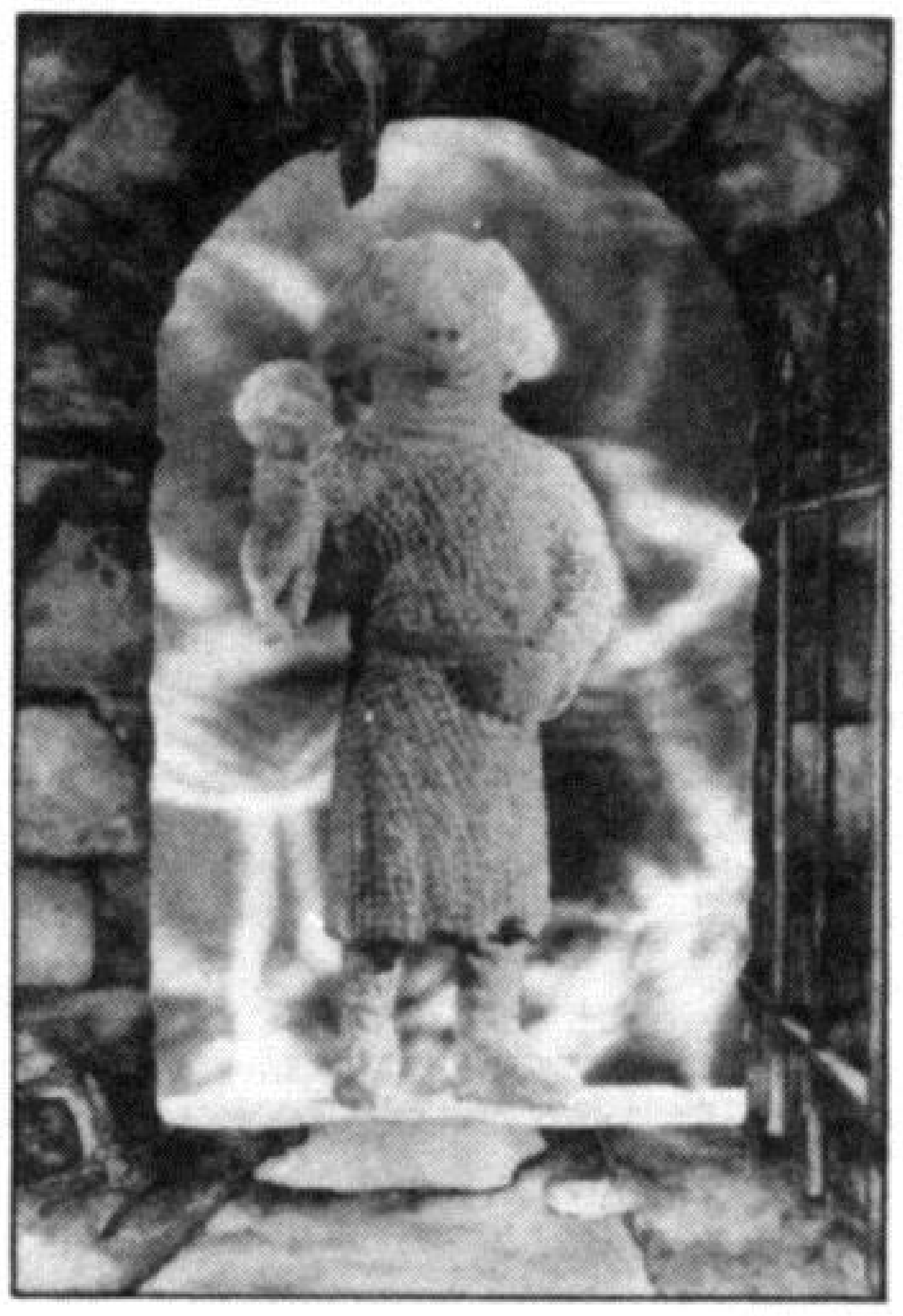
Good news is that the holocards are now also available by mail order from Light Fantastic, as detailed below:

***Doctor Who* holocards (unframed):** 7 designs, card size 6″ × 4″. Price £1.30 each.

***Doctor Who* holocards (framed):** 7 designs – incoporated in Plexi trame with electric blue edging, frame size 7″ × 5″. Price £3.45 each.

Add 50p (UK) or £1.20 (overseas) for postage and packaging, and address your order with payment to: Light Fantastic Ltd., The Trocadero Centre, 13 Coventry Street, London W1V 7FE, England.

Steve Cook



As part of Light Fantastic's increasing associations with *Doctor Who,* the company is pleased to extend an invitation to all *Doctor Who Magazine* readers to *'Come Touch Tomorrow'* with the special Discount Voucher printed below.

Open every day, except Christmas Day from 10am to 10pm.

Adults £2.50
Children, Students and Senior Citizens £1.75.
Special family tickets:
Two adults and two children £6.00

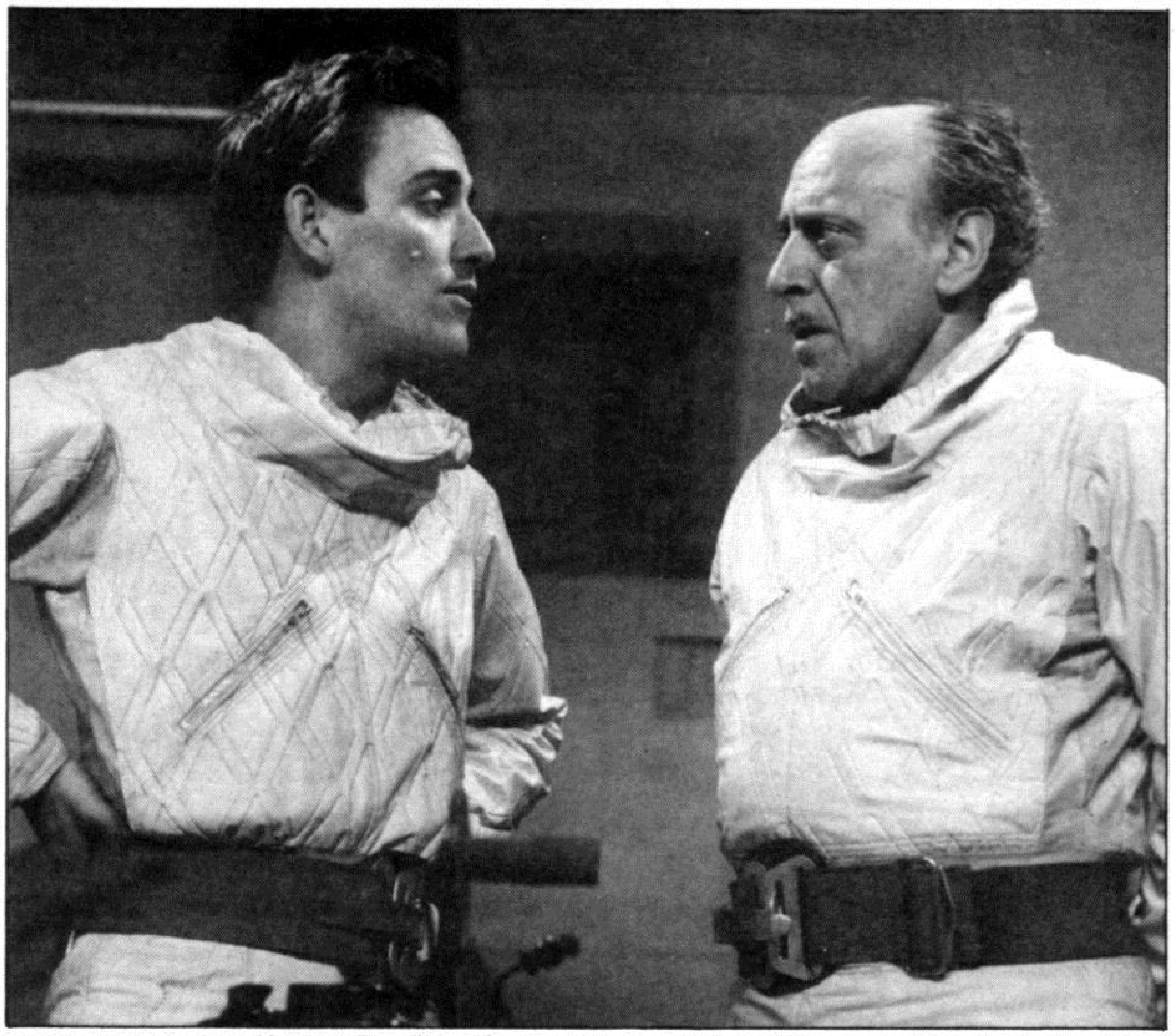
I am a Doctor Who *fan and am interested in the future because I intend to spend the rest of my life there.*

50p DISCOUNT

Fifty pence discount on presentation of this leaflet at The Trocadero.

LIGHT FANTASTIC®
COME TOUCH TOMORROW

ROOTS OF WHO



Conway Henderson (Gerald Flood) confronts the troublesome Harcourt Brown (George Colouris) during *Pathfinders to Venus*.

As *Doctor Who* fast approaches its 25th Anniversary, Andrew Pixley examines some of the origins of the show in other telefantasy programmes . . .

In many ways, *Doctor Who* was a first for television. It was not the first science-fiction or fantasy show in the world by any means, but it was one of the first to become something that lay in the grey area between the black and white of children's and adults' viewing. Admittedly, it was produced for children, but relied on input from Sydney Newman's restructured Drama Department at the BBC. As such, it borrowed on aspects of what had gone before with regards both adult and juvenile programming.

The first 'serial' format telefantasy in the UK appears to be *Stranger From Space,* a cliff-hanger serial broadcast at fortnightly intervals in what was then the Saturday afternoon children's show *Whirligig* in 1951. This itself owed much to the old Saturday morning thriller serials of the past twenty years – with the suggestion that the viewers wrote in each week and suggested how the predicament that young Ian Spencer and his crashed Martian friend Bilaphodorous found themselves in would be resolved.

Unlike one-off plays by the BBC like *R.U.R.* (1938) and *The Time Machine* (1949), this was a continuing story, and won enough interest to return the following year. This set a precedent for science-fiction serials to be presented for children in the Saturday afternoon slot, along with other items of general interest.

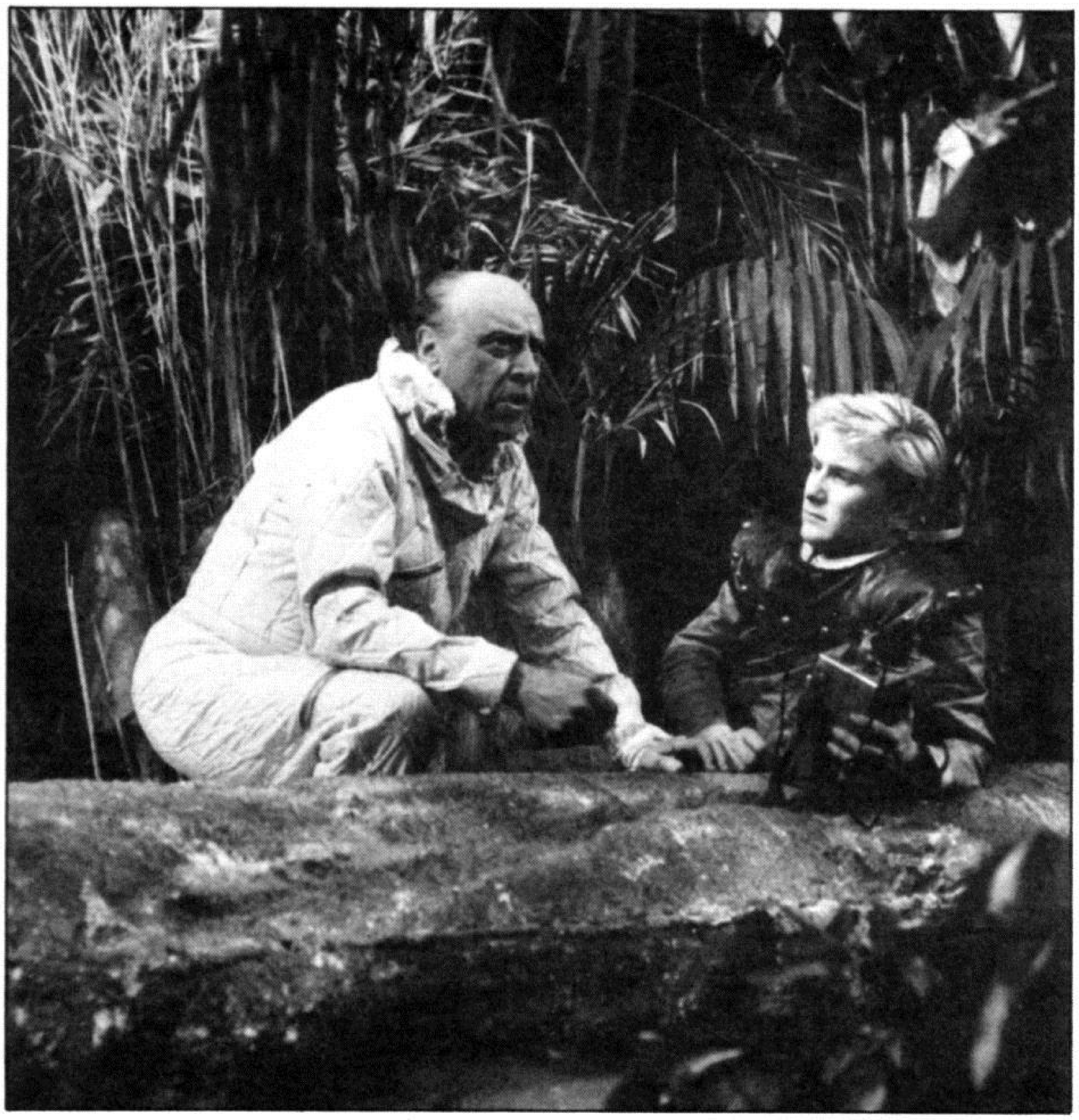
By 1954, the vacancy left by *Whirligig* was filled by *Sugar and Spice* which presented Angus Macvicar's adaption of her own novel *The Lost Planet,* (Angus was a pen-name!), followed by *Return To The Lost Planet* in *Children's Hour* in 1955. These were both produced by Kevin Sheldon who then commissioned a new screenplay called *Space School* for screening during *Children's Television* the next year.

It seems probable that this format had proved popular with the BBC, and when the ITV stations began in the following years, they created a similar slot called *Family Hour* on Sundays in which material, primarily for children, would include a serial. It was here that the closest fore-runner to *Doctor Who* was aired.

In April 1960, the new serial on Sunday afternoons was announced as *Target Luna,* written by Malcolm Hulke and Eric Paice. This was one of the new ideas tried out by Head of Drama at Associated British Corporation's TV service, Sydney Newman. The Canadian producer had been brought over to give a much needed boost to ABC's dramatic output, and had an admitted interest in scientific romances.

Very much in the mould of the BBC's *The Lost Planet,* it basically tells of how children staying with a scientist relative during the school holidays get involved with preparations for a rocket launch. In Angus Macvicar's tale it had been to the planet Hesikos. A bit more down to Earth, here Hulke and Paice's Professor Wedgwood was attempting to orbit the Moon with a manned capsule. When the intended astronaut falls ill one of the children takes his place.

The popularity of this was aparent when *Pathfinders In Space* was scheduled in September of that year and billed as "a sequel to *Target Luna*". Again from the typewriter of Hulke and Paice, it saw a revamped cast as Professor Wedgwood leads the first team to the Moon for a landing. Once again the children save the day by following in a rescue mission, along with journalist Conway Henderson, a stowaway whose motives are by no means clear at first but who soon



Pathfinders to Venus **saw Harcourt Brown (George Colouris) deliberately endangering lives in his quest for alien races. Graydon Gould played the American astronaut, Captain Wilson. For *Doctor Who*, Colouris (left) played Arbitan in the first episode of The Keys of Marinus. Despite its sometimes twee moments, *Pathfinders* was a very popular and innovative series.**

becomes the main hero of the show in place of Wedgwood himself.

By December 1960, Julie Stevens was introducing *Pathfinders To Mars,* where the show developed again and became more intriguing, with the introduction of Harcourt Brown, an elderly, eccentric science-fiction writer who is obsessed by the thought of finding life on other planets. He impersonates the intended scientist on Henderson's mission to Mars.

Looking at the line-up for the serial, the origins of Sydney Newman's proposed *Doctor Who* format are complete. Conway Henderson is the conventional steely British *Boys Own* hero, played with charm by Gerald Flood. His geologist companion since the second serial had been the mid-Atlantic Professor Meadow, a middle-aged woman scientist who provided very mild romantic interest for Henderson, and a maternal figure for the two children. The kids were Wedgwood's eldest son, Geoffrey and Henderson's niece Valerie, both of whom were alert and highly intelligent like most SF film child heroes of the day.

The most interesting character, though, was the aforementioned Harcourt Brown, who would threaten and cheat to get his own way, and whose sole aim was to discover alien life.

There was a regular craft by now, the MR4, which landed on a new planet for each serial of six to eight half-hour episodes. The show had an advisor to make it as scientifically accurate as possible, and in semi-educational asides from the plot, the characters would comment on astronomy or the technicalities of contacting Earth by radio.

Closer still was the final adventure for Henderson and his crew in March 1961 when the MR4 comes to the aid of what Brown claims is a crashed American astronaut in *Pathfinders to Venus.* On landing on the planet, it is soon apparent that the American capsule has not yet landed, but this was a ruse by Brown to have an excuse to reach what he thinks is an alien city beyond some mountains which he spied on their orbit. A little over two years later, a Time Lord would sabotage a mercury link on his own ship for similar reasons . . .

Malcolm Hulke was not forgotten when *Doctor Who* began, and was brought onto the series from a very early stage where he submitted a serial called *The Hidden Planet,* which regrettably proved unworkable as the intended fourth story. He had begun writing full time in 1958, with Paice, and they had made their mark with the Patrick McGoohan play *This Day In Fear* about a pacifist architect in the turmoil of Ireland, which they sold to the BBC. He also contributed to another Newman/ABC venture, *The Avengers* in 1962 with another writer . . . a young man called Terrance Dicks.

There are many more strands from other early shows which have become interwoven in *Doctor Who* over its last twenty-five years. *Space Patrol, Supercar, A For Andromeda, Out Of This World, City Beneath The Sea,* Nigel Kneale's serials of Professor Bernard Quatermass . . . all, famous and obscure, have played parts in the creation of what we know today.

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Some of the Pathfinders find themselves prisoners to the savage tribe that inhabits Venus.

ARCHIVES

TERMINUS

EPISODE ONE

Turlough wanders through the TARDIS corridors, scared, confused and worried that he is not trusted, especially by Tegan. The Black Guardian speaks to him, ordering him to open a roundel and operate some blue switches. Now he will be able to remove the space/time control from the console.

The boy hears Tegan calling him and replaces the roundel just in time before she appears. She is sceptical when he tells her the voices she heard were only his singing, and when the roundel drops open again, her scepticism is increased.

Turlough asks why she dislikes him and tries to charm his way into some form of friendship, but she merely brands him as patronising and unreliable. She also plans to tell the Doctor about the roundel.

Nyssa is in the girl's bedroom working as Tegan shows Turlough to his new room. He looks at it with distaste, calling it childish. It was Adric's, Tegan tells him, picking up a catapault and leaving the newcomer planning changes. To Nyssa she condemns the new boy as a brat with the manners of a pig.

With Tegan out of the way, Turlough goes to the console room where the Black Guardian appears on the scanner. Nyssa is synthesising an enzyme but her figures aren't as good as Adric's. Tegan offers to retrieve them from Adric's room before Turlough has them destroyed.

Meanwhile, the latter is struggling to rip the space/time control from the console, described as the very heart of the TARDIS. An alarm sounds and a jubilant Guardian senses a break up beginning. He promises that he will save Turlough.

Finding the boy gone, Tegan wanders into the corridor and calls for him, until the first indication of danger comes when she sees a wall breaking up, a condition that quickly spreads into the girl's bedroom. The Doctor arrives in answer to Tegan's calls.

Turlough replaces the console panel just in time, as the Doctor and Tegan rush into the room. The rotor is jamming and the Doctor re-focuses the scanner to find Nyssa.

The instability has covered her only exit from the bedroom – the outside universe is breaking through. Her experiments blow up and, through the instability over the wall, a strange new door appears – complete with an ominous skull and crossbones design. The Doctor tells Nyssa to go through it, as this is her only chance. He doesn't know where he's sending her, but stresses she must keep moving and keep ahead of the time distortion, or it will kill her.

Badly frightened, Nyssa does as she's told and rushes into a bleak metal corridor. She rushes off, dropping her book in the process.

The connecting door begins to close and the Doctor stops it just in time by throwing a chair into the gap, explaining that the TARDIS fail-safe has found a spaceship and locked onto it to avoid the impending break up – but what a ship! It seems empty, and there is a chilling wailing sound in the air. Telling Tegan and Turlough to stay put, the Doctor goes in search of Nyssa.

A screaming sound sends the impulsive Tegan after him and Turlough follows her only on the instructions of the Black Guardian – to kill the Doctor. As he goes, the connecting door shuts.

The separated TARDIS crew wander through the apparently deserted ship, the silence only broken by intermittent wails. Outside, a ship docks alongside this one, just as the Doctor finds Nyssa hiding in a corner, and they embrace in relief before trying to re-locate the TARDIS.

Elsewhere, there is a blast through one of the corridor walls and two uniformed space pirates, Kari and Olvir, enter. They reseal the hole. Tegan thinks she heard Nyssa, but on rounding the corner meets a service robot instead. She and Turlough retreat rapidly, while on the control deck, Kari, the female, and Olvir the male, assess the ship. It's automatic and they're here for the cargo, but this ship seems dead.

The Doctor and Nyssa see the sealed hole and note it is still soft. By accident rather than design, they too arrive in the control deck, where the space pirates hold them at gunpoint.

Tegan hears a girl pleading, "Help me!" from behind a skull-decorated door, and tries to open it. The pirates, ship leaves without them. Shutters suddenly cover the screens in the control deck and the engines start.

Tegan orders Turlough to find a pri-bar; in the search he sees the connecting door to the TARDIS. Distracted, he is not with Tegan when the door she is trying to open does so, and a series of dirty hands begin to grab at her. He returns just in time to release her and the door shuts once more.

The Doctor offers to help Kari and Olvir leave the ship in the TARDIS if they put their guns away, just as it starts to dock. When the Doctor suggests they leave, a tannoy announces, "This is Terminus. There is no return." Everywhere doors start opening, and as shuffling crowds of raggedly dressed people emerge from the now open skull doors, Tegan and Turlough escape by climbing into a ducting beneath the floor.

Olvir runs off when he realises where the ship has arrived as the Doctor, Nyssa and Kari watch the crowd grow with some horror. In abject terror, the young pirate shouts that they have arrived on Terminus, "Where the lazars come to die!" The TARDIS crew and the pirates are on a death ship!

EPISODE TWO

The ship docks on Terminus. The Doctor tells Nyssa to avoid touching the shuffling lazars, but stops Kari from firing at them. He wants to learn more from Olvir. Tegan and Turlough find themselves stuck in the ducting and crawl off in search of a way out.

Back on the control deck, Kari says they thought this was a big liner from a rich sector. The Doctor agrees to try the computer for information. Meanwhile, in the ducting, Tegan and Turlough crawl on, until Tegan finds a ladder and begins to climb.

Nyssa looks for more computer blocks, but feels sick and faint. In a corner she sees the huddled form of Olvir, while the Doctor activates some starcharts and notes Terminus' position in the middle.

Nyssa has to persuade Olvir to come out – he is ashamed of running away and of what Kari will say. Nyssa, however, refuses to allow the pirates to bicker – they need Olvir's help. He tells them his sister died of lazars disease here and that Terminus is a commercial company supposedly offering a cure. They get away with fraud by playing on old, irrational fears. The Doctor comments on its position at the exact centre of the universe.

Lagging behind Tegan under the floor ducting, Turlough hears his evil mentor warning him he has rewards for failure as well as success. After a while, they sense someone pass above them. This is one of the Vanir – Valgard. He goes to the drone robot and orders sterilisation to start.

Another Vanir, clothed in the same protective armour, is inspecting an area of Terminus, muttering to himself that the readings are higher. This is Bor and he enters the Forbidden Zone to find out what is happening, in spite of appeals from Valgard. The latter reports this to their leader Eirak, who says he can't afford to send men in pursuit. His responsibility is to run Terminus and adds knowingly that Bor will be back when he needs his Hydramol.

The Doctor contemplates a plan of the ship – it is vast. The tannoy announces stage one sterilisation and the ductings begin to fill with a thick smoke.

Nyssa says there are two possible ways back to where they think the TARDIS is – they must therefore split into two parties. She goes with Olvir, but soon has to rest, sinking to the floor. The drone approaches. Feeling hot, she discards her skirt and Olvir realises with horror that she's contaminated.

The tannoy announces stage two sterilisation and the robot grips Nyssa. It leads her off while the girl pleads for help from Olvir, who ignores her.

The Vanir are at the head of a lift shaft. Sigurd warns Valgard not to anger Eirak, as control of the Hydramol gives him power. Nyssa is delivered. She is in better condition than most but Valgard laughs when she asks if the Vanir are doctors. They are more like baggage handlers, she is told, and she will be taken to the Garm.

Sigurd has gone to fetch the next Hydramol supply. He sinks a tube into a special socket in his armour, smiling with the relief.

Nyssa tries to escape from Valgard, but is intercepted by Sigurd's return. They enter the lift and descend, watched by an unseen Olvir, who has followed Nyssa after all.

Meanwhile, the Doctor has found her discarded skirt. Alarmed, he notes there is blood on it, not realising this is just the result of a minor cut on Nyssa's thumb. Turlough hears the Doctor's voice, echoing down the ship's corridors.

The Lazars are being sorted into groups. Valgard summons the Garm with a special signal device. A large, canine-like creature with glowing red eyes, he listens in silence as he is told one of the Vanir is in the Forbidden Zone and if he dies, the body will be required for the armour.

The Doctor finds more traces of blood and Kari's radio gives nothing but static. Turlough and Tegan's shouts are heard by the Time Lord, just as Kari points out the onset of clouds of stage two sterilisation smoke. They rush off and get into another section just as the door shuts. Now in rags like the others, Nyssa is locked into a hold full of lazars.

The Doctor looks down into the lift shaft and recalls that this is the centre of the universe. Valgard watches unseen. Tegan and Turlough have given up shouting. They try the bars around them and at last one gives.

The Doctor and Kari are looking around when Kari's comments are cut off. The Doctor turns to see her being throttled by Valgard. The latter releases her, announcing that now it's the Doctor's turn, only he is going to be killed!

EPISODE THREE

There is a stuggle and Kari recovers enough to fire a glancing blow off Valgard's helmet. He collapses and Kari announces that her gun's power pack is dead. She and the Doctor enter the Forbidden Zone. Valgard struggles up after they have gone. Meanwhile, Olvir hides in an equipment store which contains some Vanir armour amongst other things.

Tegan and Turlough break through a wall duct back into the ship. The Doctor uses Kari's radio to confirm the level of radiation, which is all right for the moment. They move off, followed by the towering Garm.

Nyssa, in the lazar quarters, asks for help from Sigurd but she is curtly told to be quiet. A lazar called Inga wearily says they are all like that. They only care about the Hydramol, the drug that keeps them alive. As for the lazars, they're going to die.

Eirak is inspecting the latest Hydramol consignment. In fury he smashes one of the phials, as it contains nothing more than coloured water, then remarks wearily that their performance must be down.

Valgard enters with the news of intruders in the Forbidden Zone. They're not lazars and the assumption is quickly made that they must be company spies. The Forbidden Zone is the perfect place to hide, as the Vanir never go there. They must be found, as their knowledge is vital. Eirak says he is needed here and makes a bitter pact with Valgard. If the latter brings them back, Eirak will step down in his favour.

Inga tells Nyssa there is no way out, as well as no cure. She says the Forbidden Zone is where radiation is too strong for the Vanir and where the lazars are taken for curing by the Garm.

Olvir is in full armour in the nearby equipment room, when Sigurd looks in and tells him that the lazars are to be moved. He is clearly puzzled by the sight of Olvir, but says nothing. Instead, he reports a third intruder in the store. On arriving there, Eirak sees only a clever arrangement of armour and cloak – no Olvir – and angrily he rounds on Sigurd, who protests that the figure he saw spoke.

Valgard enters the Forbidden Zone under the gaze of the masked Olvir. The lazars are moved, and Eirak picks out Nyssa, as she is hardly touched and fit ones always go first for curing.

Elsewhere on some stairs, Tegan and Turlough are resting. The boy asks Tegan if

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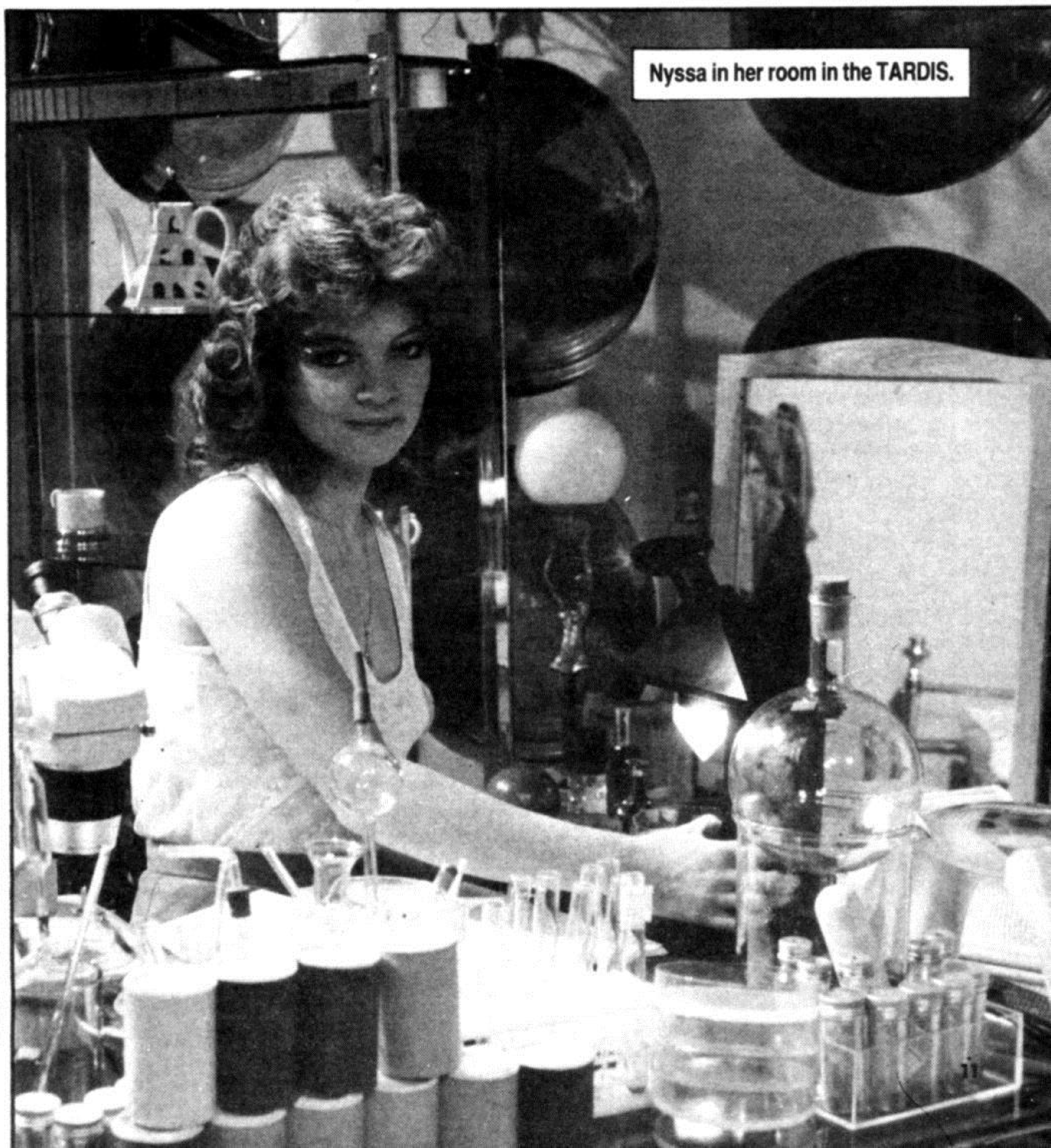
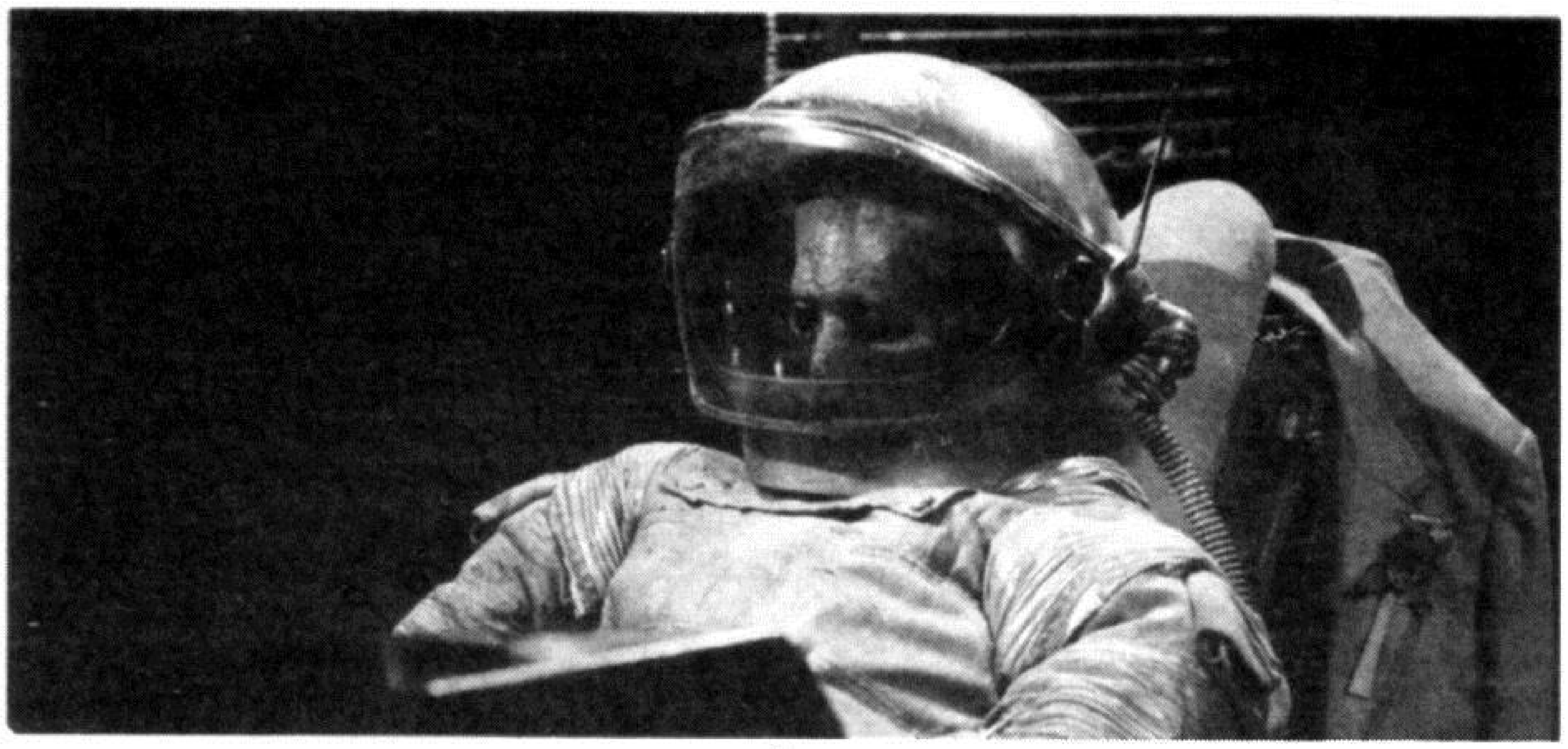


Nyssa in her room in the TARDIS.



she could kill someone in cold blood. This odd comment spurs her into moving once more. Turlough, lagging as ever behind her, is told by the scornful Guardian to find the ship's control.

Having heard someone singing, Kari and the Doctor find Bor, dragging some metal artefacts on his cloak. He is vague but pleasant and they notice he has been badly burnt. The Doctor helps him with his load.

In the ship's control deck, Tegan and Turlough see the map confirming Terminus' strange position. Bor leads the way to the engines, the source of the radiation.

He is trying to repair it, his burns being the result of an earlier effort. Now the whole thing is unstable and if set off, would start a chain reaction. One engine has already exploded, a long time before. He didn't find out why until he followed the control lines. Before he can continue, Valgard appears. He and the Doctor fight and the Vanir is thrown against Bor's makeshift repairs of the engine.

The Garm arrives, but before he can intervene he is summoned by Eirak to collect a chained up Nyssa. The latter leaves the engine area carrying Bor. Olvir tries to release Nyssa and then tries to shoot the Garm down as the creature approaches her, but his gun has no effect. The Doctor looks for the control lines mentioned by Bor.

Turlough thinks there must be a way of finding the connecting door to the TARDIS. He leaves, telling Tegan to wait. Bor is rambling to Sigurd about the pilot of the ship – dead, he says, but still there, and that he will fire the engines so that the big bang happens all over again.

The Black Guardian punishes Turlough for his failure and the boy pleads that he now has a plan, if only he can return to the TARDIS. The Guardian tells him to find the emergency bypass switch in the ducting beneath. This will reveal the connecting door. Tegan appears and they leave.

The Doctor and Kari reach the main deck of Terminus itself. Kari sees the dead pilot. Near the damaged engine, Olvir is clubbed down by Valgard. The Doctor now realises the truth.

Bor was wrong, the engine didn't explode. Terminus was once capable of time travel, which required enormous amounts of energy. In flight the pilot discovered he had an enormous amount of unstable energy on board and this was jettisoned into a void. The explosion created a chain reaction and was Event One – the creation of the known universe. Terminus itself was boosted by the shock wave billions of years into the future, damaging the engine. If the second engine explodes, the universe will be destroyed.

Turlough finds the bypass in the ducting. There is an explosion as he tampers with it. The computer starts the automatic procedure to jettison fuel, a lever near the dead pilot clicking slowly into a final position. If the Doctor and Kari don't do something quickly, the whole universe will be destroyed…

EPISODE FOUR

The engine flares. Valgard asks Olvir where the other spies are. They fight and the Vanir is once again defeated, as the Garm carries Nyssa off in the process.

Turlough recovers and through the ducting they see the door to the TARDIS partly re-materialise. He carries on working.

Olvir goes to fetch his discarded gun, but Valgard warns him that he will be too close to the radiation. He says he knows he isn't a spy, he spotted the boy's combat training. He trained with the same man, the man who deserted Kari and Olvir and who also handed Valgard in for the reward.

On Terminus he works as part of a slave labour force. If they don't work, they don't get their Hydramol. Olvir leaves him, but having feigned injury, Valgard gets up and takes the boy's gun, scooping it away from the damaged engine with his staff.

The Doctor, Kari and Turlough continue their separate tasks. Tegan panics as the tannoy announces the ship's imminent departure. She rushes off to the control deck. In the meantime, the door reappears and Turlough enters the TARDIS console room. At the last minute, the departure is cancelled.

Nyssa comes to in a gleaming white room, as the Doctor tries an iron bar against the control to no effect. Kari says they need the strength of a giant. At once they think of the Garm. On the scanner, the Guardian derides Turlough's efforts. He is punished again, the whole room flaring into a searing light.

Olvir meets the Garm, who speaks for the first time. He explains he tries to cure the lazars but they usually die. Nyssa, however, is recovering.

Bor is still rambling away, back in the Vanir quarters. Sigurd tries to get some Hydramol for him, but can't, as the store chest is locked. Olvir finds the door to Nyssa's chamber while elsewhere Tegan is on the look out for Turlough.

The Doctor summons the Garm, who says he cannot ignore the call box signal, he has to respond. Olvir bursts into the chamber and Nyssa tells him that the cure for the disease is just a massive dose of radiation. It works, but needs to be refined.

Another lazar is chained up but then Eirak discovers that the Garm's signal box has gone. The Doctor tells the Garm that if he releases the lever, he can disconnect the computer controlling it. The creature begins the struggle and the ship starts to shake. The engine flares brighter and Nyssa and Olvir, on the run, are thrown from side to side. The Garm pushes harder and pushes the lever back into its off position just in time.

He asks the Doctor to do something for him – release him from the control of the signal box. The Doctor destroys it and he and Kari leave. They must disconnect the control lines, too. But Valgard appears and marches them off under gunpoint. Luckily, Nyssa and Olvir combine to overpower him.

Nyssa tells of the cure and says with the Garm's help Terminus could become a proper hospital. With an endless supply of Hydramol, the Vanir could be free from the control of the company.

Valgard summons Sigurd. Nyssa has a look at the Hydramol, the case unlocked by the Doctor using Olvir's gun. She says she can not only synthesize it, but possibly improve on it. The company wouldn't send any soldiers in to remove the Vanir because of the reputation of Terminus as a lazar colony.

Kari and Olvir go to destroy the control lines. The engine flare dies down. Terminus will never move again and now the pirates can think about leaving the place. Eirak is confronted by the other Vanir – including a somewhat recovered Bor – who remind him of his promise.

Returning to the ship, the Doctor and Nyssa meet a frightened Tegan. The Doctor takes Valgard to one side telling him to contact the lazar pick-up ship and try to win the Garm's confidence.

Tegan butts in and asks the Doctor to do something about Nyssa, who says she has decided to stay. But Nyssa says there is still much to be done and this is a chance to use the skills she learnt on Traken. The Doctor kisses her and says he admires her, while the girls, near to tears, hug each other for the last time.

In the TARDIS, Turlough wakes up in some pain, hearing the Guardian's voice warning him that the Doctor is returning. This, he says, is the last chance. He must kill the Doctor once and for all!

Terminus – Story 6G, Season 20
First transmitted 15/2/83 – 23/2/83

fact file

THE ORIGINS

Terminus had its origins in the immediate aftermath of *Warrior's Gate.* The then script editor, Christopher H. Bidmead, and producer, John Nathan-Turner, were sufficiently impressed with writer Steve Gallagher's first offering to tentatively commission another adventure from him. That the end result took so long to get on screen is only a reflection of the long gestation period through which *Doctor Who* scripts often go.

Part of the reason for the period of time covered by the writing was down to the brief from the production office, which changed several times to accomodate new cast members (and eventually Nyssa's departure), as well as the continuation of the Black Guardian/Turlough plot from the preceding story. Gallagher, a prolific SF writer, was a busy man with several other projects, under his pseudonym of John Lydecker.

In spite of all the chopping and changing, *Terminus* was delivered in its finished form in the first quarter of 1982, and it was scheduled to go into production in the autumn of the same year. The director assigned to the project was Mary Ridge, a veteran of the television industry and this was to be one of her last jobs as a freelancer before she retired from the business.

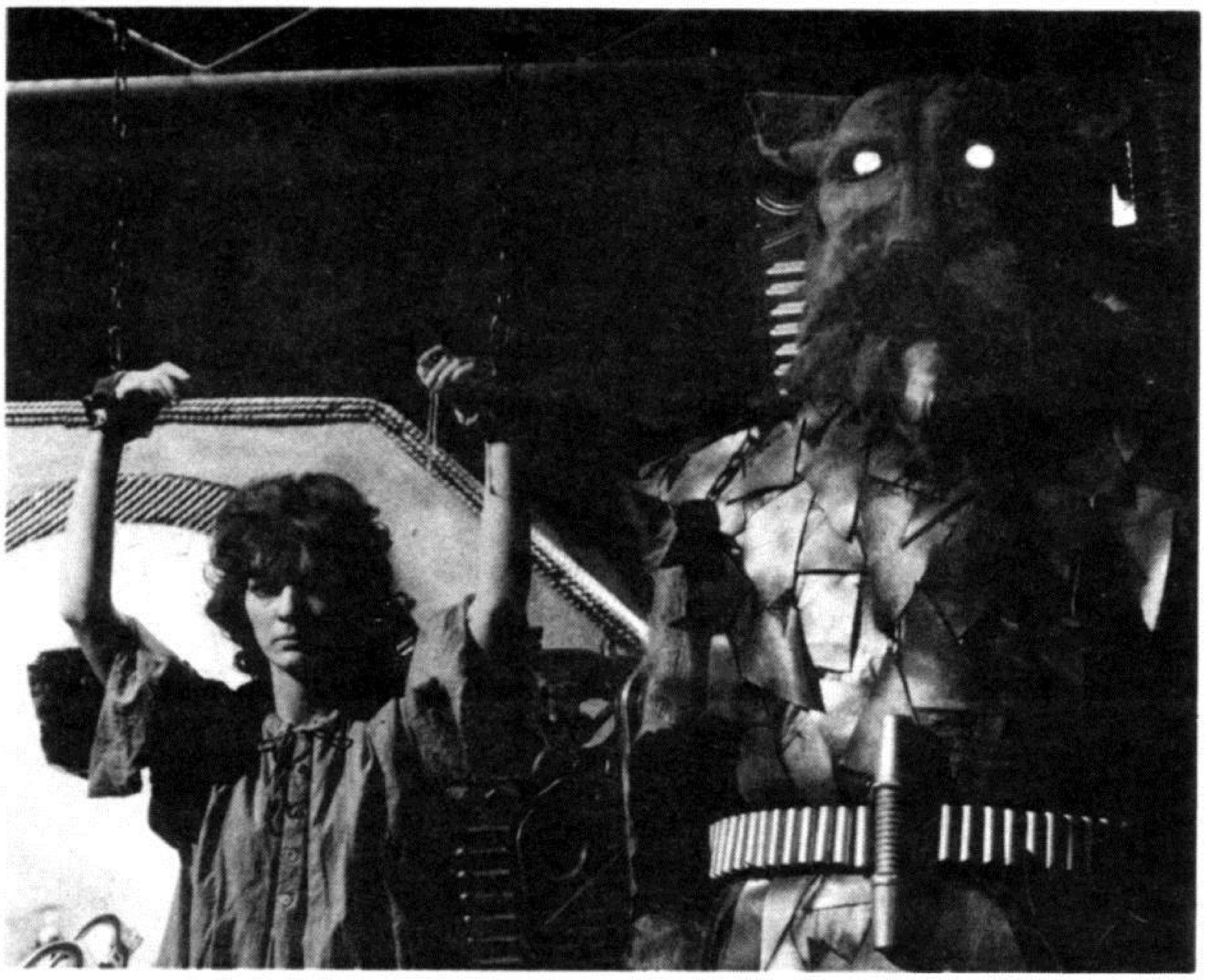
Previous science fiction experience had been gained from her work on the hit BBC show *Blake's Seven* and this was to stand her in good stead for work on *Doctor Who.*

Before rehearsals for the studio, there was a small amount of pre-filming at the Corporation's Ealing studios (comprising most of the Tegan & Turlough scenes set within the ducting of Terminus). Several well-known actors were cast in the leading guest parts, notably Liza Goddard – Colin Baker's first wife – as Kari and former child actor Dominic Guard as Olvir.

DESIGN

As the fourth story in the 20th season, *Terminus* should have been a trouble-free shoot. However, at the end of recording, there were still several scenes left to accomplish and these had to be picked up during the studio sessions for the following production. This upset Sarah Sutton, as it prevented her from making a completely clean break from the show – her last scene was not the last to be shot.

Costume designer was Dee Robson, and she had a challenging task on her hands. The Vanirs' masks were based on medieval effigies, while the controversial Garm was inspired after Dee saw a medieval tombstone which featured a creepy carving of a dog. The Garm was difficult to make effective as it necessarily had 'dead' eyes, and it was such a hot and bulky costume that the actor within had severe problems moving. The result was sadly patchy and much criticised.



Nyssa seems to face danger from The Garm (R.J. Bell).

Design reflected the essentially downbeat tenor of the piece. Walls were covered with thin sheets of burnished metal, interspersed with a skull and crossbones logo for added impact. The whole impression was designed to be as drab and depressing as possible, but unfortunately this rubbed off on the production and the actors, too – Mark Strickson found making *Terminus* his least favourite *Doctor Who* experience.

Music came from BBC Radiophonics composer Roger Limb, and needless to say he, too, picked up on the atmosphere of the piece – making the score a rather whining, dreary affair. One of the least successful aspects of the production was the video effects, which were rather too brightly lit to be convincing.

COMPLICATIONS

The most complicated scenes to orchestrate were those involving the extras. Because the sets were quite small, they quickly became cramped with the presence of the lazars. This meant that Mary Ridge had to ensure that her cameramen knew exactly where they had to be, and that there was no risk of boom shadows.

The most difficult and important shot to accomplish was the end of episode zoom-in to a close-up of Peter Davison's face, after Olvir reveals the truth about Terminus. This had to be carefully set up, and rehearsed several times before it could be successfully taped.

There were also problems encountered with the shooting of scenes in which Tegan had to be nearly dragged into one of the lazar holds. These problems were created by actress Janet Fielding's skimpy costume, which was in constant danger of being removed by the unseeing hands of the extras.

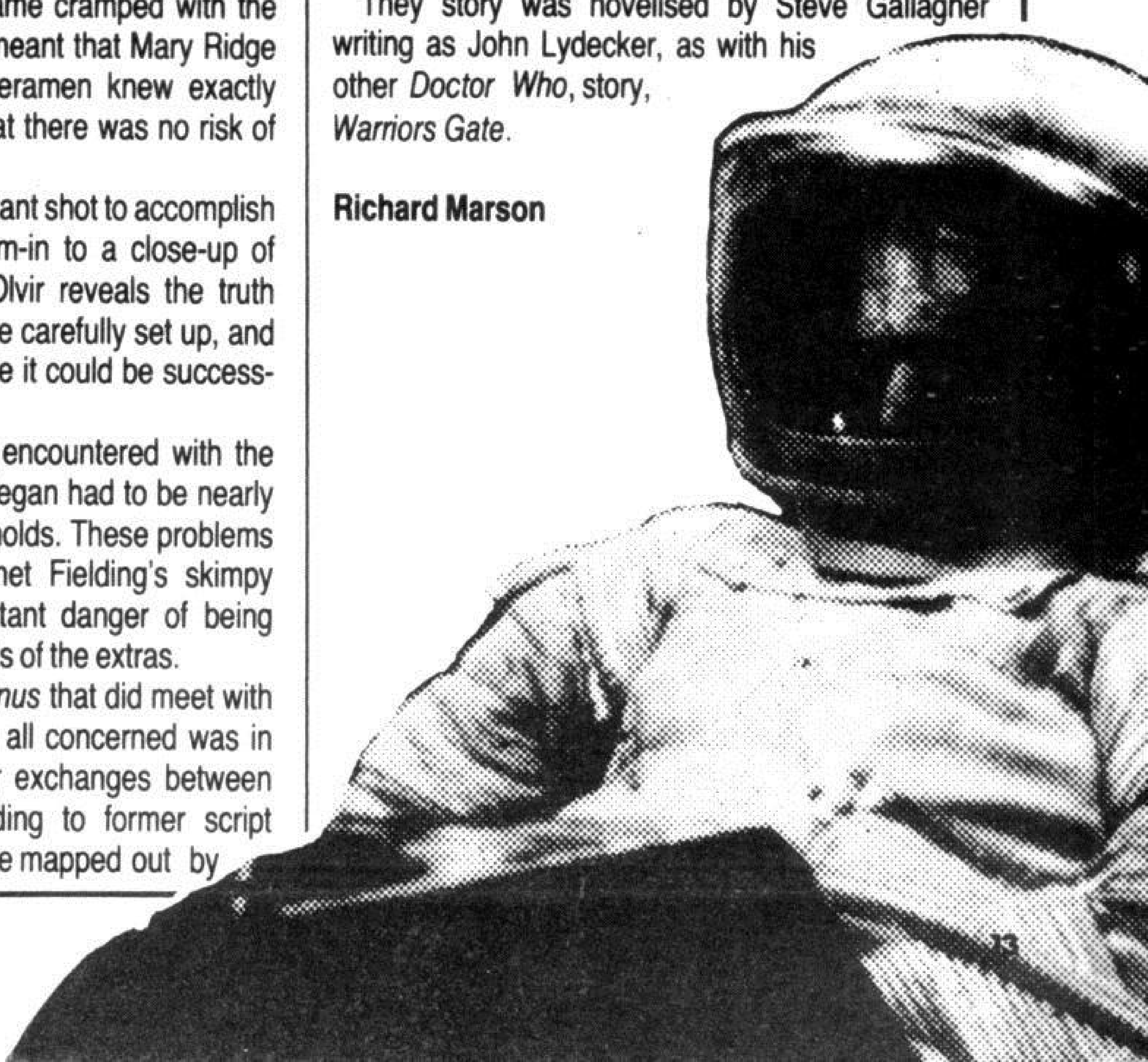
One of the aspects of *Terminus* that did meet with almost consistent praise from all concerned was in the opening scenes and later exchanges between Tegan and Turlough. According to former script editor, Eric Saward, these were mapped out by himself and the actors in rehearsals, to try to add a realism to the new relationship on board the TARDIS, and to give some depth to the Turlough saga. To both these ends the scenes worked very well.

The whole production was not completed until quite late in the day. There was actually one point where the production team were worried that *Terminus* would have to conclude the anniversary season, as a BBC strike still wasn't near a solution, but fortunately this fate was avoided.

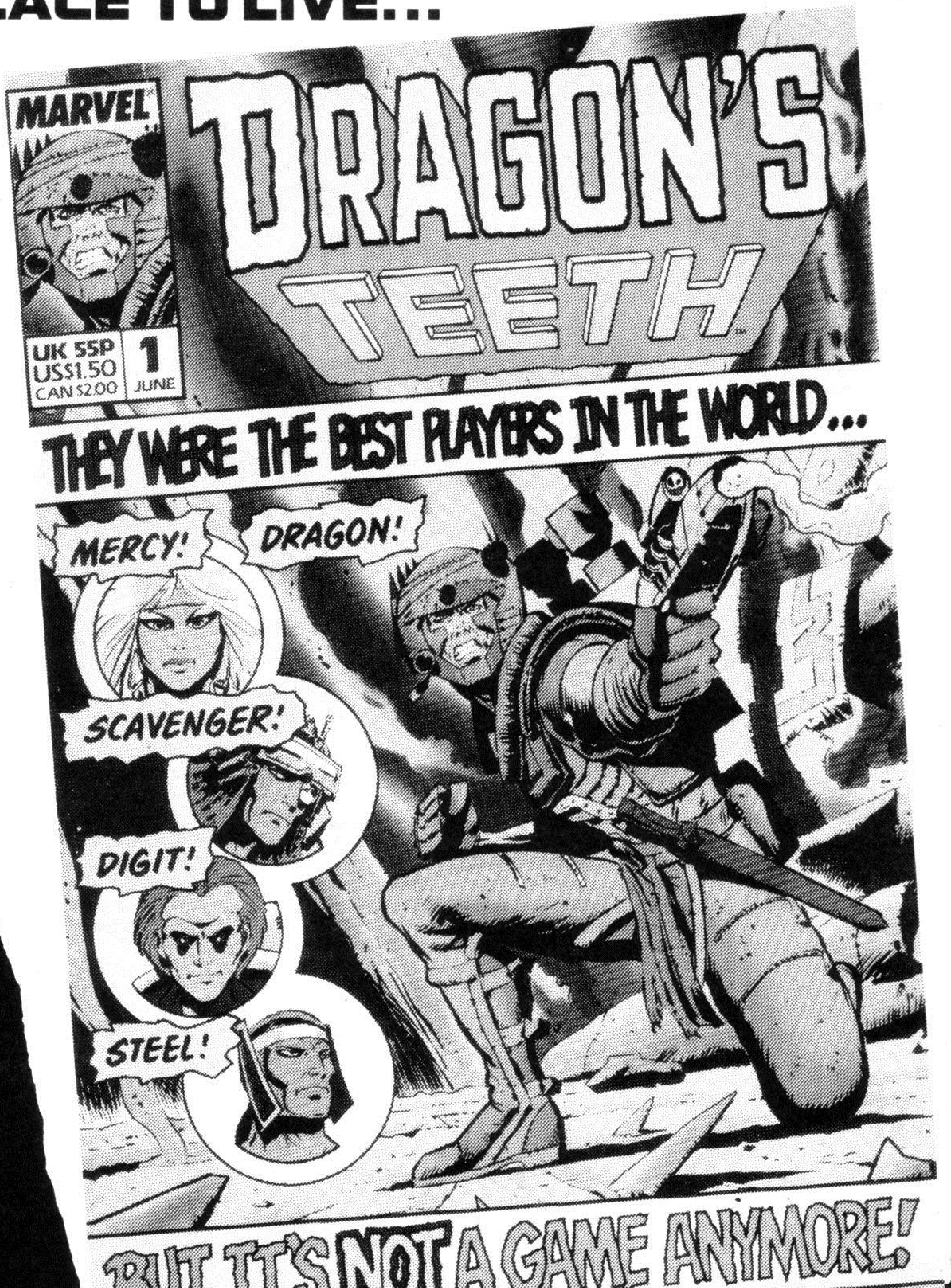
Terminus can perhaps best be summed up as an interesting story which did not quite fulfil its initial potential. Certainly it is one of those scripts which translated better to print than to screen. Nevertheless, there were some superbly tense and effective moments during the four episodes, and Steve Gallagher provided a set of believable characters, as well as a fitting chance for Nyssa to depart from the good Doctor's side.

They story was novelised by Steve Gallagher writing as John Lydecker, as with his other *Doctor Who*, story, *Warriors Gate.*

Richard Marson



EARTH, 8162. NOT A NICE PLACE TO LIVE...



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Travelling Companions

Most Companions have endured a certain amount of suffering in the course of their travels with the Doctor, but Nyssa of Traken ranks among the more tragic . . .

Traken, Nyssa's beautiful home planet, was a harmonious background for Nyssa's childhood. She was of aristocratic blood, sweet and gentle by nature, but inclined to stubbornness and a fierce scientific curiosity inherited from her beloved and learned father, Tremas. Unfortunately she shared a common weakness with the other inhabitants of her planet, a naivety that came from living in an incredibly protected and peaceful environment. The Keeper of Traken protected too well; exposed to a hostile universe, Nyssa had to grow up fast to survive. She did just that.

Soon after the destruction of her planet and father at the hands of the Master, the realist in Nyssa quickly came to the fore, reacting to her new life aboard the TARDIS both calmly and logically. She realised there was little point in allowing tragedies around her to affect her too much – the Master still had to be dealt with, and there were others to fight for, new friends in the form of the Doctor, Adric and Tegan.

These apparent misfits were drawn together by necessity, but the similar backgrounds of Adric and Nyssa – both having isolated childhoods – drove them apart rather than together. Perhaps if the Alzarian had survived one of the Doctor's more horrific encounters with the Cybermen, they might have become the natural lovers some felt they were.

Little in Nyssa's protected upbringing could prepare her for the traumas she was to face when she encountered the Doctor. Nevertheless, apart from the times of grief, she couldn't help realising that without the changes in her lifestyle she would have been denied a wonderful opportunity to add to her knowledge of the cosmos and science. Such opportunities her father would no doubt have urged her to embrace.

During her travels she was often led by her heart rather than her head, for all her scientfic background. It was no surprise that the Master was so easily able to fool her into accepting him as her father in *Logopolis,* or to involve herself in such frivolousness as exchanging identities with her twin, Ann Talbot, in *Black Orchid.*

Her friendship with Tegan gave vent to the carefree spirit in Nyssa, but adventures in the TARDIS rarely lend themself to such a nature. The Doctor realised this, and as the Second Doctor 'adopted' Victoria, so the regenerated Doctor found a new paternalistic side to his nature awakened by Nyssa's presence in the ship. He felt responsible for her, and she in turn relied on him for strength and support.

As time went on, Nyssa, though still prone to moments of weakness, quickly developed into a stronger character with a great sense of practicality and resource. By *Time-Flight,* her resilience and common sense soon saw through the apparition of Adric in the Xeraphin Citadel. She avoided the influence of the Mara mind parasite, and her trust in the Doctor saved her from temporal discorporation in *Terminus.* Unfortunately, it did not save her from Lazar's Disease, but even this brush with death pointed the way to her future.

By *Terminus,* Nyssa had developed from a clever teenager into a woman. She had a keen scientific brain with a strong sense of good – qualities which were particularly in evidence when she cured the Lazars. With such a background of death and destruction, caused by The Master, Cybermen and others, the situation on Terminus gave her an opportunity to break away from the relative safety of The Doctor's company to a harsher environment, and a task where she could prove herself the independent person she had become.

The character of Nyssa was originally intended for one story, *The Keeper of Traken.* The production team, however, decided to make her a regular Companion, and she stayed with the programme for two years, working with two Doctors and as part of a regular cast that harkened back to the size of the original TARDIS team of 1963. She rates very highly as a popular Companion, despite her short tenure on the show, displaying a sense of otherworldliness that was so successful in her first big television success, *The Moon Stallion.* ▮

OFF THE SHELF

Gary Russell's bi-monthly report brings you the latest news from the world of *Doctor Who* in print plus the 1987 Target survey . . .

Explanation time: the Russell's Rateometer works on the basis that five TARDIS are the maximum any book can get. Hope this answers readers queries about this, particularly Michael Buckley of Doncaster.

Titan Books seem very pleased indeed with sales of their first script book *The Tribe of Gum* by Anthony Coburn, and it looks as though a second one will be out this Autumn. As we go to press the title has not been finalised, but rumours abound that it may feature one of the more popular recurring monsters from the last twenty-five years.

Piccadilly Press are equally satisfied with sales of David Saunders' Encyclopedia of *The Worlds of Doctor Who* and so a second volume of that is soon to be on its way. The paperback rights to the first volume have been sold to Knight Books and that edition should be out in October of this year, though with a slightly enlarged page count, due to a change in page size.

On to Target now and we start off this column, appropriately enough, with a visit back to the earliest days of *Doctor Who* and the last of the Season One stories. *The Edge of Destruction* has been adapted from David Whitaker's two-part script by Nigel Robinson, novelising what he says is his last *Doctor Who* book.

Prediction time now: this book will win the Best Novel of 1988 award hands down – 'tis brilliant. As with *The Time Meddler,* I feel Nigel has looked back at the very earliest novels *(The Web Planet* and *The Crusaders* in particular) and managed, somehow, to pick out the style that made those books the *Who* classics they are, and inject this book with that same very pleasurable *je ne sais quoi.* To try to pick out exactly what *it* is is difficult, but as a pointer here are some of the things that make it so enjoyable.

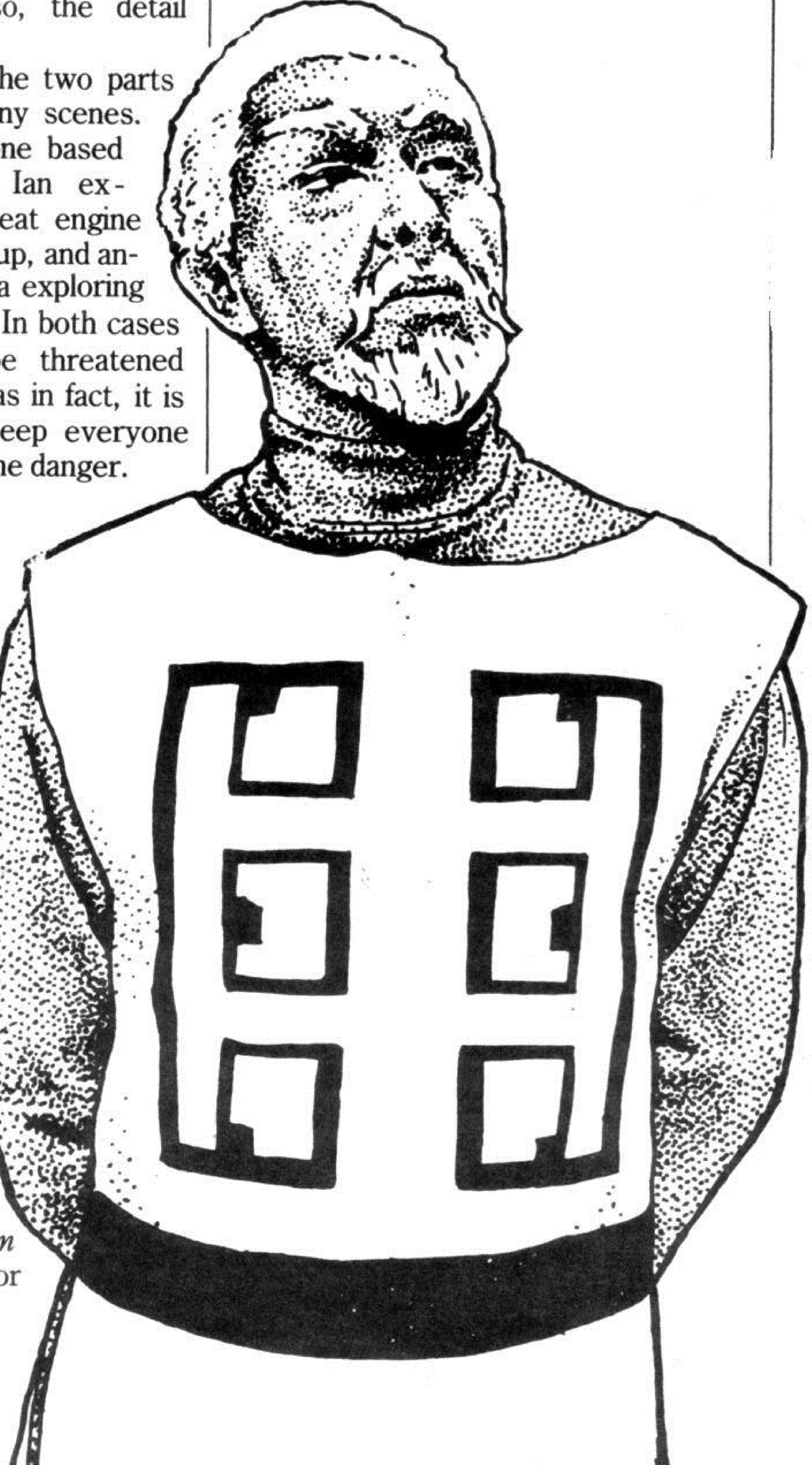
Firstly, the continuity from other books. If you remember, in *The Web Planet* there were detailed descriptions of the crews' living quarters, the chaise longue, the chess set etc. – well, they're all here again, deepening the feeling that the TARDIS is more than just a console room for the crew to walk in and out of. Mind you, bearing in mind that the whole story circles around the ship, I suppose this isn't surprising, but even so, the detail therein is a joy to follow.

Nigel also develops the two parts and adds in a great many scenes. In particular, there is one based around the Doctor and Ian exploring the TARDIS' great engine rooms and getting split up, and another concerning Barbara exploring the Doctor's laboratory. In both cases the humans appear to be threatened by the TARDIS whereas in fact, it is trying its hardest to keep everyone alive and alert them to the danger.

Suspense is the apparent name of the game here and the build up of tension between the four protagonists (five if you include the TARDIS itself) is done with pure craftsmanship.

When Barbara awakens after the explosion that starts the story off, she thinks she is back at Coal Hill School in the staffroom, only to be interrupted by Susan, whom she sees as an errant pupil. This is all set up in the terrific prologue which recreates the scenes that led to the two teachers' invasion of the Doctor's ship.

From then on it's downhill as illusion gives way to reality, and all the characters find themselves fighting amongst themselves with no one couple trusting any other. Barbara really gets the meat of the story as she fights to be accepted by the Doctor, and her final accusations and counter-accusations bring out the tension and resentment all four feel for various reasons.



One of Tony Clark's excellent illustrations from the Encyclopedia of Doctor Who.

Again like the early books, Nigel recaptures that essence that reminds you that the Doctor and Susan are alien and that Ian and Barbara are merely mortals thrust into their company, who often have to forget their aggressive instincts and let the experienced people lead them. At other times, it is their dogmatic humanity that shows the aliens that humans are not the backward, immature race so many would-be conquerors would have us accept.

Altogether, *Edge of Destruction* ranks as the very best novel since *Fury from the Deep* and in many ways even exceeds that. In preparing my all-time top ten novels it's quite likely it'll sit up there with *The Web Planet*, *Day of the Daleks* and *Spearhead from Space* as an example of *Doctor Who* novelisations at their best.

◆ *Edge of Destruction* **by Nigel Robinson, published May 19th at £7.95. Cover by Alister Pearson.**

Russell's Rateometer: ▮▮▮▮▮

The second book we're taking a look at this month is right bang up to date – Stephen Wyatt's adaptation of his own script of *Paradise Towers*.

As I sit here, I'm tempted to think I'm the only soul in the world who considered *Paradise Towers* the most original, innovative and enjoyably camp *Doctor Who* story of all, taking itself a lot less seriously than many of its critics would dare to. Frankly, I thoroughly enjoyed the OTT performances, the quite daft idea of the Deputy Chief Caretaker falling for the rule-book's supposed 'let the prisoner escape' routine, and those sweet old dears with the carnivorous waste disposal unit.

Thus I find myself heartened to find Stephen has not chickened out of producing a fair representation of his story, hasn't tried to make it more serious, and has really rubbed salt in the wounds of those who criticised the story for its unrealistic script.

All that aside, it's not an excellently written book, relying too much on its recent transmission to cover any need for description (i.e. which Doctor is this, what does Mel look like, etc. He totally ignores the fact that Mel wore a blue dress, thus alienating her from the Red Kangs more than anything else!)

It also relies too much on the old Terrance Dicks/Pip and Jane Baker syndrome of replacing *DOCTOR: Oh look Mel!* with *"Oh look Mel!" said the Doctor.* What is nice however is that odd chunks of dialogue are replaced by reported speech, getting away from all those monotonous speech marks.

Ironically a great deal of description is given to the non-living elements – the Tower itself, the wallscrawls, the Cleaners etc. but the humans bar Pex and The Chief are all but featureless. This is a bit of a shame, because a new reader in twenty years' time won't be able to appreciate the look of the people.

Again as on tv, Stephen utilises this factor of 'OTTness' of the inhabitants, and downplays Mel and the Doctor to ram home the idea that the visitors are really out of place. As a result, you are always aware that the menace is so cartoonish, and therefore unrealistic, that there must be more to it than seems at first. Then, Enter Kroagnon, and the whole book makes a sharp *volte face*, and becomes a dark thriller as the survivors are forced to face the reality, drop their facades and fight for their lives.

One thing in the book's favour is that the Blue Kang leader gets a name, Drinking Fountain, along with some of the other Kangs, who remained anonymous on television.

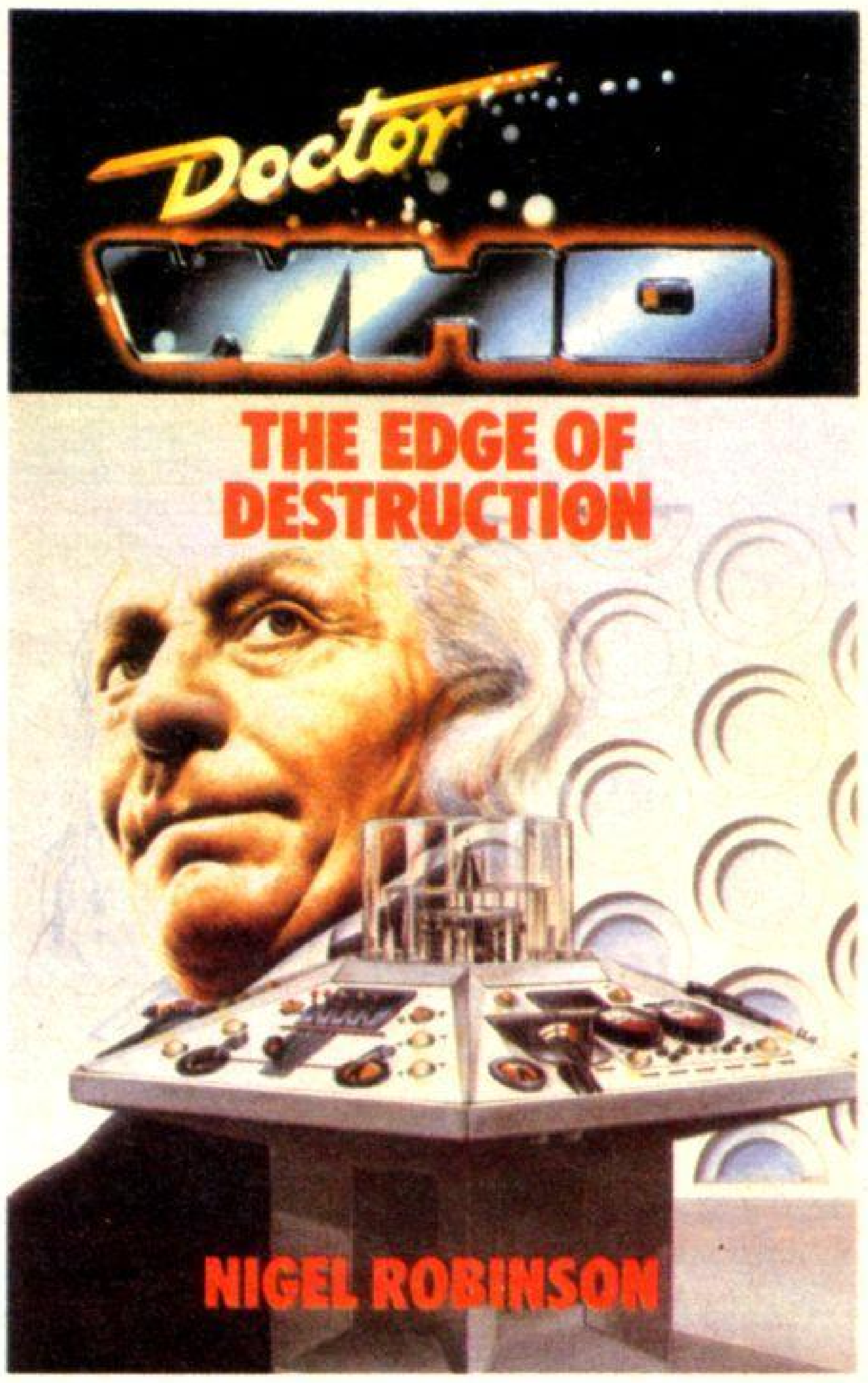
As the second of the most recent season on television, it sees a marked improvement over its predecessor and if the remaining two novels improve to the same degree, Ian Briggs' *Dragonfire* ought to be a Dickensian classic.

◆ *Paradise Towers* **by Stephen Wyatt, published July 21st at £7.95. Cover by Alister Pearson.**

Russell's Rateometer: ▮▮▮▌

You may remember not so long ago, rather late in the day, we held a 1986 Target book poll. Now it's time to vote for the 1987 selection. Again, it's the paperback releases that count – which are listed below. All you have to do is list your favourite three paperbacks of 1987, put them on a postcard or the back of a sealed envelope, and send it off. Like last time it would be nice if you'd also pick from those books your favourite colour illustration.

As this is Target's 15th anniversary we'll do our best to obtain a few special prizes for the first three names drawn out of the hat on the closing date of September 1st, 1988 (that should give our overseas readers time to join in).



Here's the list of 1987 paperbacks:

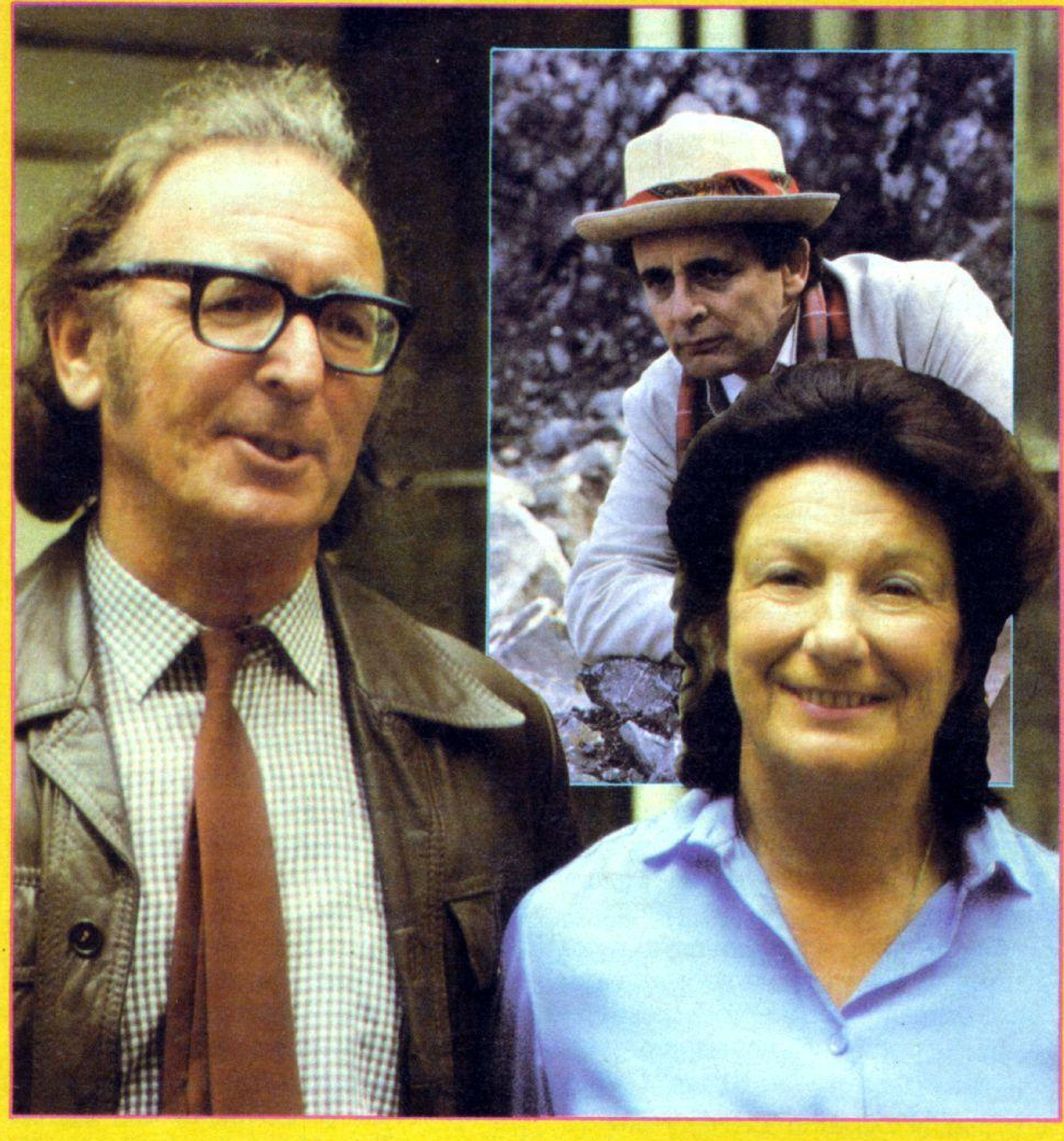
113: *Black Orchid* by Terrance Dudley (Cover: Tony Masero)
114: *The Ark* by Paul Erickson (Cover: David McAllister)
115: *The Mind Robber* by Peter Ling (Cover: David McAllister)
116: *The Faceless Ones* by Terrance Dicks (Cover: Tony Masero)
117: *The Space Museum* by Glyn Jones (Cover: David McAllister)
118: *The Sensorites* by Nigel Robinson (Cover: Nick Masero)
119: *Reign of Terror* by Ian Marter (Cover: Tony Masero)
120: *The Romans* by Donald Cotton (Cover: Tony Masero)
121: *Ambassadors of Death* by Terrance Dicks (Cover: Tony Masero)
122: *The Massacre* by John Lucarotti (Cover: Tony Masero)
123: *The Macra Terror* by Ian Stuart Black (Cover: Tony Masero)

**This month's paperback is *The Mysterious Planet* by Terrance Dicks at £1.99.
Cover by Tony Masero**

Russell's Rateometer: ▮▮▮

Quick correction spot: In **DWM** Issue 135's Off The Shelf *it was stated that the cover of* The Ultimate Foe *was by Tony Masero. It is in fact by Alister Pearson. Apart from those mentioned above, he has also done covers for* The Smugglers, Delta and The Bannermen, The War Machines *and* Dragonfire. *Our apologies to Alister for this error.*

PIP AND JANE BAKER



Richard Marson interviews the writers who brought The Rani, the Vervoids, Mel and the Tetraps to *Doctor Who*, and introduced us all to the Seventh Doctor...

STRANGE MATTERS

Over the last three years, Pip and Jane Baker have been at the forefront of many significant changes in *Doctor Who*. They created the Rani and introduced both Mel and the Seventh Doctor, as well as concluding the epic adventure *The Trial of a Time Lord*. They have both been in the business for quite a while, their credits spanning many television and film productions (except soap operas, which don't interest them). They have chaired the television side of the Writer's Guild and are fiercely proud of their professionalism.

Meeting them is quite an experience. The Bakers are extremely hospitable and seem very receptive to all that you have to say. But they have strong minds and anything they disapprove of or disagree with is ruthlessly pounced upon, critically dismembered and dismissed. For my part I didn't go along with all that they said; however, I have nothing but admiration for their unwavering adherence to their principles.

"Where on Earth have you been? We need a story!"

We started by talking about the script that both the Bakers felt had been their most effective contribution to the programme, episode 14 of *Trial of a Time Lord*. "It all began with the Vervoids," explained Pip. "We'd been to Spain and on our return we met John [Nathan-Turner] in a lift at the BBC and he said, 'Where on Earth (!) have you been? We need a story.' So we wrote the Vervoid story and then we were finished as far as we were concerned. We were never part of the decision to make the Trial a format for the season – there was some discussion I believe, but we weren't there. We were told only that the Doctor was on trial in the previous two adventures, and our brief was that we had to provide the Doctor's defence in a story set all within the studio."

"We had a meeting in John's office and both Eric [Saward] and John wanted a who-dunnit in space," interjected Jane, before Pip continued to explain how they coped with the urgency with which the scripts were needed. "We came to an arrangement where we would write an episode a week and run it down to Television Centre on the Sunday. They would read it on the Monday and phone us back to say proceed.

"After we'd done two we then went in to spend a day with Eric going through and discussing how it fitted in with the rest of the concept. We still didn't know what the outcome of the trial would be – we were never told. The last two episodes were being kept very much a secret.

"The next thing we heard, Eric had left the BBC."

"We were being asked to put things in for which we were given sort of half explanations – the suggestion that the Matrix had been tampered with for instance. We never really understood why. Anyway, we delivered the scripts and there was this great silence, so we phoned the office and the next thing we heard was that Eric had left the BBC.

"Bob Holmes had died – we didn't know him, but Eric was very upset and emotional about it – Bob had written only about twelve minutes of the last episode before his death." Jane: "Eric phoned us from home and he didn't give us all the details of why he'd left. He'd called us earlier to say that Bob Holmes was having terrible difficulties with episode 14 and that he felt he just couldn't write it."

Pip: "Then Jane had a rather strange conversation with John just after Eric had left. He said, 'There's a taxi on its way to you with a script in it. Read it tonight and come in in the morning.' And he wouldn't say any more. So the taxi came and we discovered it was script 13.

We went in the following morning and the first ten minutes was just the usual coffee and gossip. But there was another person there as a witness to ensure that John didn't tell us anything that was in script 14 because of copyright difficulties.

"Obviously he wanted us to provide a replacement, but he couldn't tell us how the series was supposed to end! There were thirteen episodes leading up to a conclusion that wasn't there. We said we'd think about it and then John said he wanted it within the week [laughter].

"Chris Clough was already working on *Terror of the Vervoids*. We went over to Eric's empty office and talked it through – whether we could do it justice – not just because of the time period, as we had experience of that kind of speed on American series – but because we were being asked to wrap up thirteen episodes. If people have watched it that long there's an expectation that has to be satisfied – this has got to be it.

"We were also told that we could have the trial room sets in the studio, which everyone had got bored to tears with, and shoot at locations they'd already found. There wasn't time for us to see them – all they could do was to bring us some photographs and drawings and say, 'This is where it is to be shot.'

We were also worried about what we might do to ourselves professionally! We couldn't put up a little caption at the end explaining we only had X days and didn't know what was supposed to happen. We had some ideas and John leapt upon them and said he loved them. We had three days in the end – two to write and one to type up from our longhand, which we always write in, and collate everything."

Jane: "It was challenging rather than exciting. We delivered the script on a Tuesday, John and Chris read it and then we had a meeting in an observation room for half an hour. I think the script ran to about thirty-eight minutes. We then took some out and Chris said, 'Let me go into rehearsal and see what we can cut there.' You see they were shooting 13 and 14 before the Vervoids. At rehearsal it was still too long.

"After the producer's run we told John to leave us alone to sit down and cut it, and we knew there was going to be heartbreak, because we had to cut four minutes and that meant losing lovely comedy scenes. Some of the actors pretended not to speak to us in rehearsal – they were genuinely a bit hurt.

"Anthony Ainley and Tony Selby suffered the most, because the Master and Glitz were really a sub-plot. They accepted the situation however, although Tony would stand beside us in the studio and give us the line that we'd cut to let us know the gems we'd cast out [laughs].

"We found episode 14 one of our favourites. For the satisfaction of your readers, we've re-introduced all that was cut into our novelisation and given an explanation for the seemingly easy access in and out of the Matrix – no doubt some will nit pick with it, but nobody gave us an alternative explanation.

"When we were writing the novel, I rang Terrance Dicks – whom we don't know – as he was writing the first book. He said he just followed the script, which gave us no clues! Episode 14 worked, we felt, very well. It brought out the best in the actors, or at least the actors gave their best to it and we enjoyed it."

In an interview, Colin Baker is reported to have said he found some of the chopping and changing most confusing in earlier scripts. There was one instant during *Mindwarp* when he didn't know whether the Matrix was lying or whether he was really supposed to have turned evil. Neither director nor script editor could supply an explanation, either.

"If I went to the cinema to see a who-dunnit, I'd wring the neck of somebody who told me what was going to happen."

The Bakers categorically refused to comment on other writers' work, but said, "In our story, we made clear for Colin how we saw his motivation, and he quickly grasped that. We don't think it was ambiguous at all. For instance, he was meant to destroy the communications unit and he was left in no doubt of that in our script as that's what we were asked to put in – though we hadn't been told why.

"In a way, that's fair enough, because obviously John doesn't want things to get out. Like us, he can't understand why these people want to know the plot. If I went to the cinema or theatre to see a who-dunnit, I'd wring the neck of

▶

somebody who told me what was going to happen."

Moving on to a certain success, I asked the Bakers if they had any notion of how popular the character of the Rani was to become? Jane replied first. "We hoped it would be a success because we enjoyed writing her. Certainly from the amount of fan correspondence we get, she's popular."

Pip: "I don't think you think in those terms, though. We may like her but you can never tell how the audience are going to take it."

Some critics have wondered why the Bakers are so fond of flamboyant dialogue. The harshest critics believe this renders the show incomprehensible, or holds it up to ridicule in terms of believable conversation dialogue. The Bakers were vehement on this point. Pip: "One of the inhibitions, mainly about television, is it tends go tabloid – monosyllabic – and it's become a cult, almost an inverted snobbery.

"If anyone is polysyllabic, they're accused of being pretentious, which is a shame because if you go back to the end of the last century and read Dickens, you can't accuse him of being monosyllabic, and he was writing for a mass audience. It's a shame that something's happened to the working vocabulary nowadays, so that it's gradually being gleaned down to a much smaller range.

"If you're creating somebody at the apex of all evolution, she cannot start talking in an ordinary way."

"We don't set out to write erudite dialogue. What happens is that first of all you create a character and then you work out how they would talk. Take the Rani – now if you're creating somebody who's supposed to be a superior being, somebody at the apex of all evolution, she cannot start talking, I don't think, in an ordinary way.

"The Valeyard was a Time Lord villain. He had this tremendous intellectual capacity. You've got to give him something that matches that. You're trying to say, 'This is a character different from the rest, he can't just mouth mundane chit chat.'

"As we understand it – Eric told us this – the Time Lords have no magic power, all they've got is the ability to think more and use their minds in a way most of us haven't yet evolved to. You've got to demonstrate that."

Jane: "In any case we don't believe in writing down. It's an insult to the viewer. We'd have thought that *Doctor Who* followers would appreciate that."

Time and the Rani was another challenging brief – when asked to write this tale, the Bakers hadn't a clue as to who might be playing the Doctor! "The first thing we were asked was to set it somewhere so that the unit wouldn't have to travel away. If you went to the end of our road and turned off you would find yourself in several miles of lush woodlands, so we set it on that sort of terrain.

"In the story, there's a sequence where Mel and Ikona go into a drain. In our original script it was a piece of common ground and he'd dug himself a ditch camouflaged from above, but this was lost because of the change of locale. The reason was that he'd worked out the only way to outwit the Tetraps, who had this 360 degree vision, was either to be above them in a tree, or in the ground below them.

"At another point, when he acts as a decoy for the Doctor, he was to have climbed a tree. It was a production decision to change this, as they felt a quarry would look more alien."

More criticism came from those who felt Ikona's throwing away of the antidote, given to him by the Doctor, to be illogical. This was met with some incredulity by the Bakers. "It was because he believed that his people would never get over their indolence unless they have to make effort for themselves. It was part of the reason why he was a hermit from his own people to begin with – he believed they were ready for someone like the Rani to come along because of their attitude."

There was a small disagreement between writers and director over the Tetraps. In their original script, the Bakers wanted the screen quartered to represent the Tetraps' point of view. The director didn't feel right about this.

Both the Bakers stress that this was by no means a row as some rags have reported, and that they have in no way fallen out with the production team. "Andrew [Morgan] was more anxious to see the Tetraps earlier than we were. But it was much more of a discussion than a disagreement. We had other science fiction elements in it that we couldn't afford. We were quite happy working with Andrew and more than happy working with John and we'd be just as happy to work with him again, not necessarily on *Doctor Who*.

"It's a good-natured show"

"We've done eleven episodes of *Doctor Who* – and we've had quite a good go at it and never even had a cross word with John. The only thing we've got against the programme is to do with the element of malice which creeps in among some of the fans. Basically, it's a good natured show – it's not a great social tract, but we can only speak as we find.

"With John we find that you can talk with him on a professional level and you can be direct. If John puts up an idea you don't like, you can say so. He won't sulk or throw a paddy – and vice versa.

"At the end of the day, the degree of change is a result of a flexible and honest relationship. There are a thousand reasons for changes and it has nothing to do with things being good or bad.

"We've spent many social hours with John, and we're always around during production. During *Time and the Rani* we stayed at the Frome location at the invitation of Andrew Morgan, we attended the read-through, rehearsals and every day in the studio. We even saw the rough cuts.

Jane added in conclusion: "I find it offensive to hear that someone has said we've stormed off the set. There is no truth in it whatsoever."

There was some public controversy when the Bakers appeared on the BBC's *Open Air* opinion show and faced a set of critical fans. Jane: "I'd be quite glad to have this explained. We had a phone call from the producer of *Open Air* and he said, 'I've spoken to John Nathan-Turner and we want to talk about *Doctor Who*. He has said why don't I ring you and persuade you to come on?'

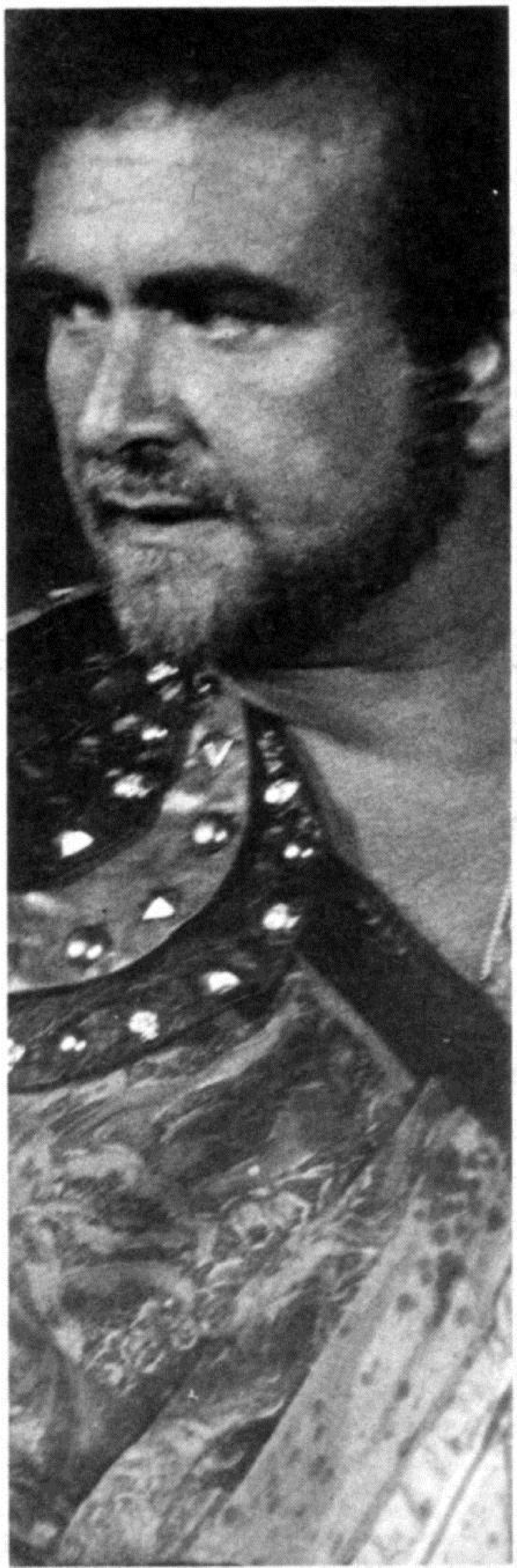
"They said we could stay in the London studio. He said there was only one problem – he couldn't find anyone who criticised our episodes or work. His researchers were looking but if they didn't get contention, they hadn't got an item."

"I thought, those young men look as though they've been primed..."

He got back and said they'd found a couple prepared to criticise on the question of whether the series was worth bringing back, but they still wouldn't criticise Pip and Jane's work. Pip: "When we got to the studio we were still given no warning as to what was to happen. We were presented with four young men, who seemed to say on the one hand it was too complicated and on the other it was too simple.

"An announcer said she'd hadn't watched the previous 13 episodes and hadn't understood part 14, which wasn't surprising.

"We've been in this position before – where people try to set you up to create ▶



a controversial item. I thought those young men looked as if they'd been primed; a suspicion voiced by many of the *Doctor Who* society. One didn't get a great deal of conviction from them. I couldn't understand what it was they wanted us to answer, as we were never asked a specific question.

"After the item the producer in London said, 'Pip and Jane, I can only say sorry.' We said it was just one of those things...the fans were more upset than we were, judging by our letters – they were up in arms."

Pip says they don't have a set routine to their work – "We wish we could!" They try to work every morning as that is the most productive part of the day. As far as work is concerned, it's a case of taking your chance. Both have been offered work in the States and as script editors, but they've refused, Jane expressing a particular dislike for the latter job, regarding it in many instances as unnecessary, "Though we've always had very good relationships with all our editors."

"Our history is littered with irrational acts."

Research is a crucial part of their working pattern. Pip: "We quite enjoy that actually – though any scientific data can be faulted. We start with a science fact. *The Mark of the Rani* came out of the fact that scientists are trying to synthesize the substance released by the brain that causes sleep. If it works, it will be non-addictive and will have no side effects.

"The discovery that animal and plant life share a hormone as a common feature spawned the Vervoids. *Time and the Rani* – Strange Matter is again scientific fact. During rehearsals Andrew phoned us up and asked for some covering dialogue for when the Rani ran from the brain chamber to the Doctor's cubicle – and the dialogue which gets speeded up, as the brain begins to develop its schizophrenia, is researched, scientific fact.

"The designer [Geoff Powell, featured in **DWM** Issue 130] didn't assemble the lab complex as we described in the script, but created his own highly individual interpretation. The giant brain was a result of logical thought. If the Rani was clever and she wanted to build a computer that could think and would be even better than her brain, it would have to be organic.

"Strange Matter could only be exploded by using more Strange Matter and it's so heavy that there was no way the Rani could move it on her own – hence the use of other geniuses. Obviously she had to miscalculate and that's often the weakness of scientists.

"They become slightly shuttered – sometimes failing to accept that there are other factors that should come into play. There is a tendency among them to believe that you can get everything worked out and mapped out and it's only a matter of finding out how. It's a somewhat smug and a bit naive. If you look at our history, much as we strive to be a rational species, our past is littered with irrational acts."

The Bakers had no doubts about the Mel/Rani impersonisation. "Why should we be worried about that? We knew Kate was a good actress."

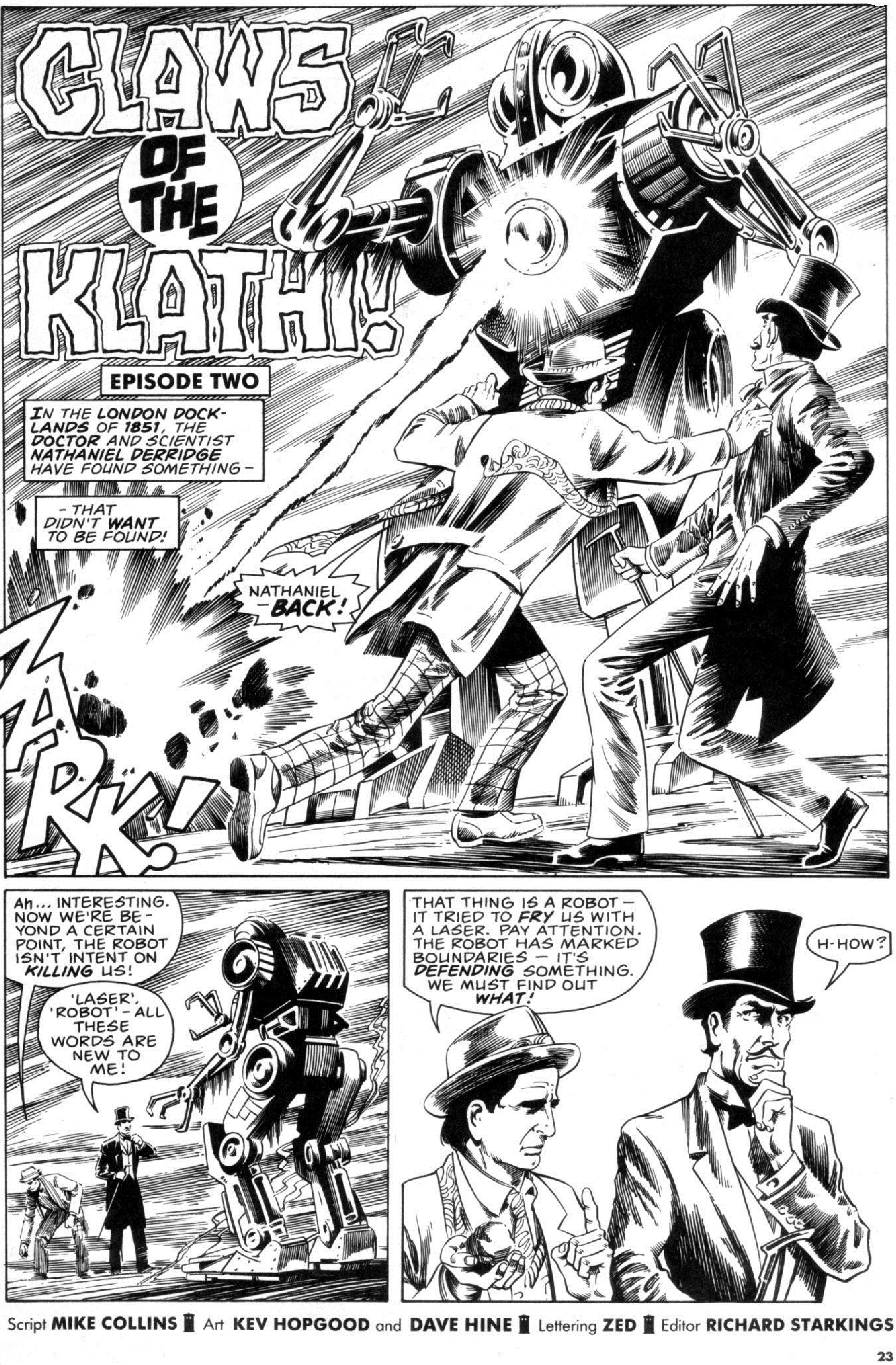
Not knowing what actor was playing the Doctor was a different matter. "We were well into the story when we were shown a video of Sylvester – we had to find a way of a) regenerating the Doctor and b) a character for him. John asked for a pre-credit teaser. All of us felt we couldn't go straight into the story. If we had to regenerate in this way we needed to start with it, then have a full stop and then start the story. You couldn't open with Sylvester's titles otherwise, it would have looked silly."

Writing Mel was another special requirement. "We were asked to create it for Bonnie and we tried to give her something to do other than being just a feed. It's very difficult to write for a Companion. The screams weren't necessarily in the script [laughs]!

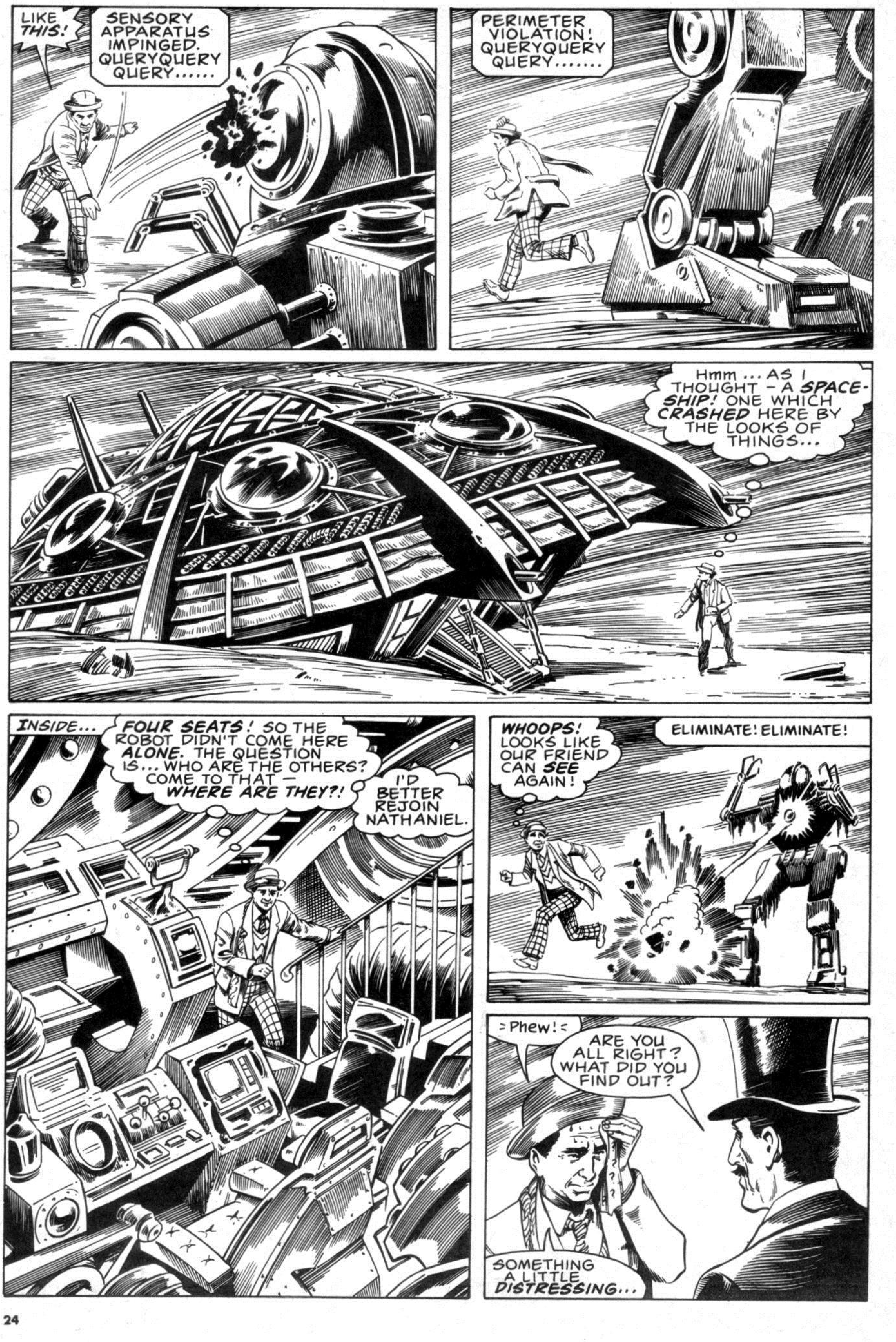
"We don't believe that you enhance a character by giving them nonentities around them. If you want to establish a principal and make him or her a principal of substance, the Doctor has to have someone of substance to play against. It's a mistake if an actor wants all the good lines – to have a victory over a nonentity is no victory at all."

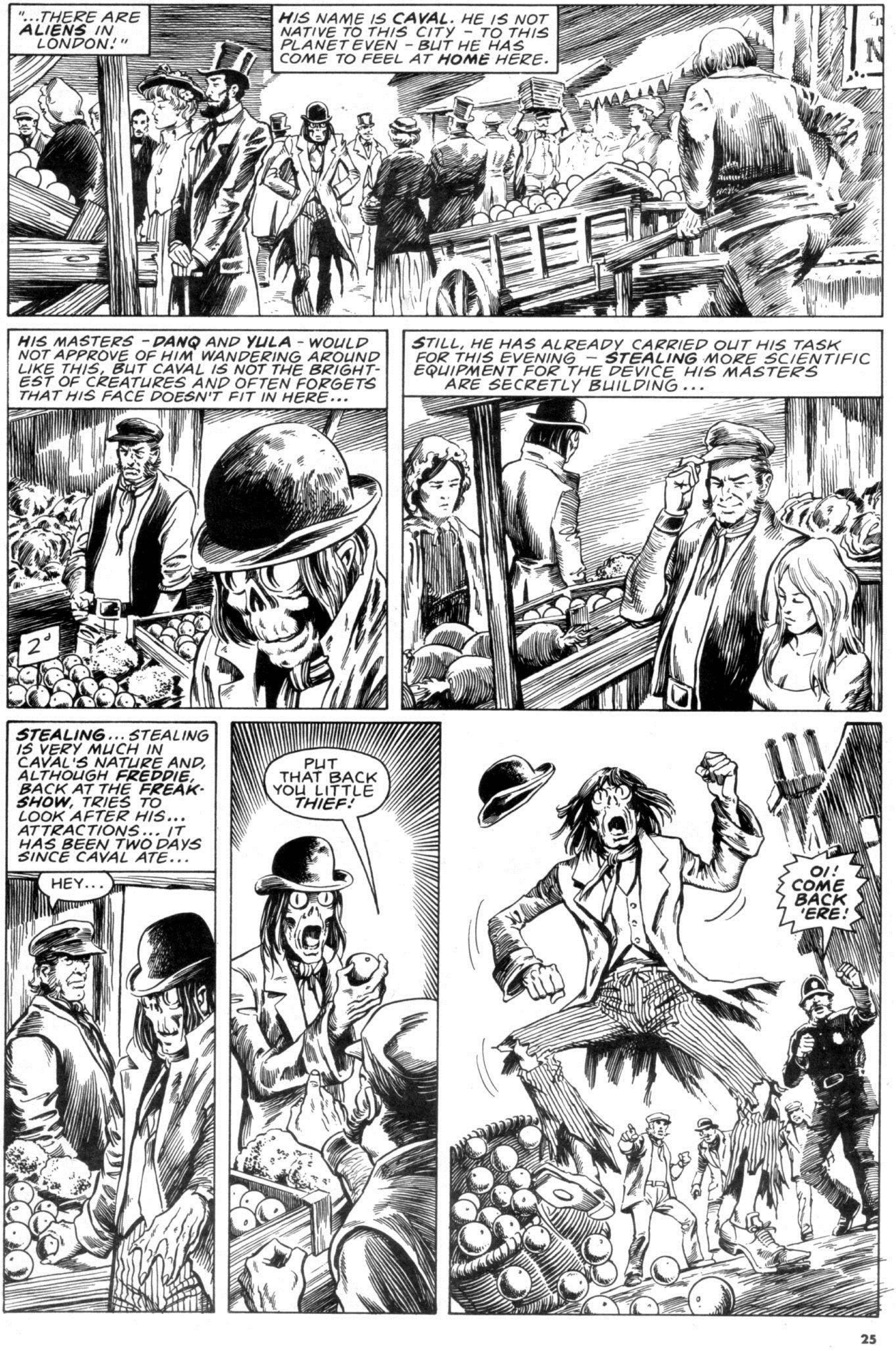
For the future Pip and Jane are involved in setting up a hush-hush tv show which they hope will involve Colin Baker, but further than that they're not at liberty to comment. Whether you like their work or not, at least it creates a reaction, which is more than much of the material to be seen on television today.

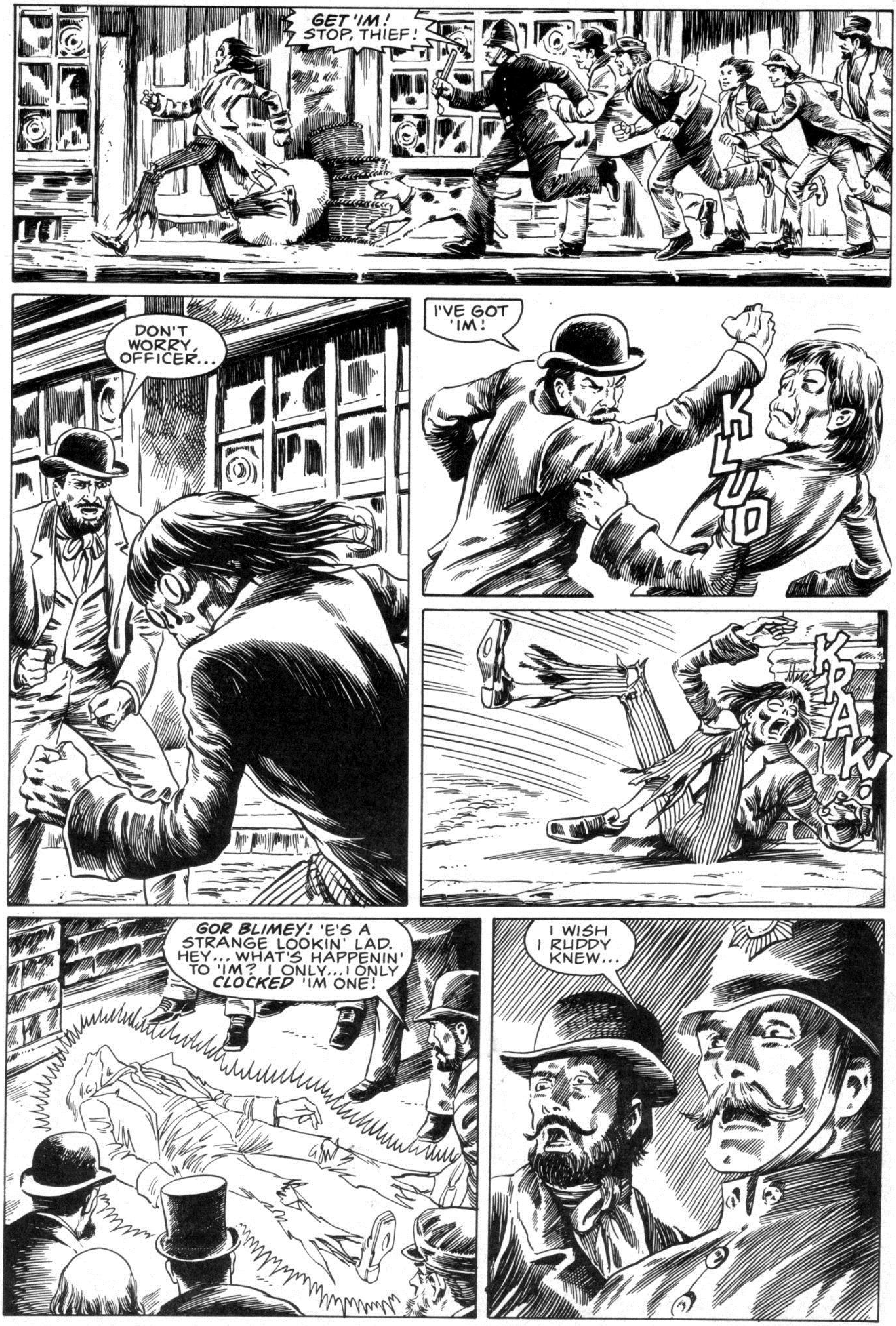
Our thanks to Pip and Jane Baker for their time and hospitality.

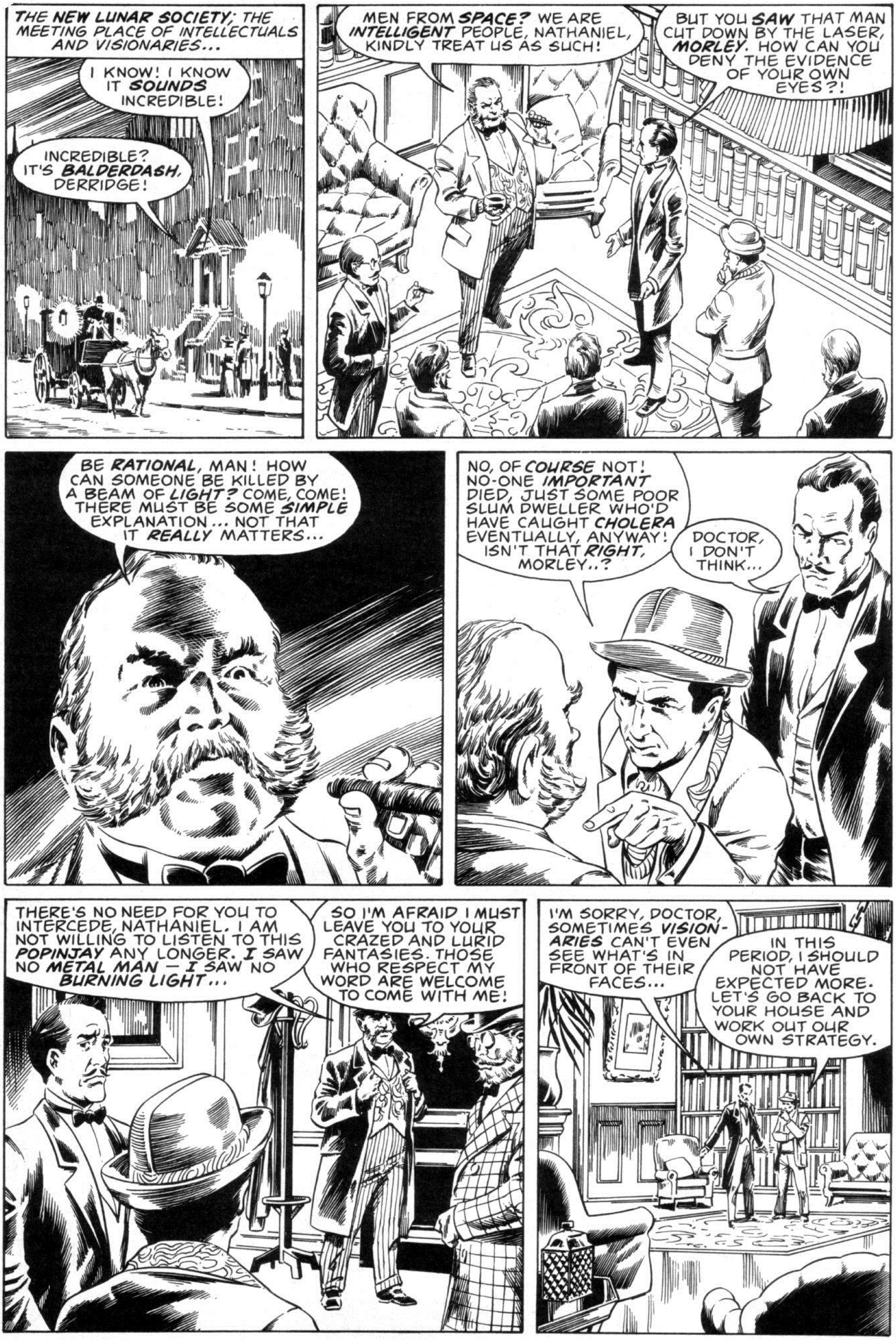

CLAWS OF THE KLATH!
EPISODE TWO
IN THE LONDON DOCKLANDS OF 1851, THE DOCTOR AND SCIENTIST NATHANIEL DERRIDGE HAVE FOUND SOMETHING –
– THAT DIDN'T WANT TO BE FOUND!
NATHANIEL –BACK!
ZARK!
Ah... INTERESTING. NOW WE'RE BEYOND A CERTAIN POINT, THE ROBOT ISN'T INTENT ON KILLING US!
'LASER', 'ROBOT' – ALL THESE WORDS ARE NEW TO ME!
THAT THING IS A ROBOT – IT TRIED TO FRY US WITH A LASER. PAY ATTENTION. THE ROBOT HAS MARKED BOUNDARIES – IT'S DEFENDING SOMETHING. WE MUST FIND OUT WHAT!
H-HOW?

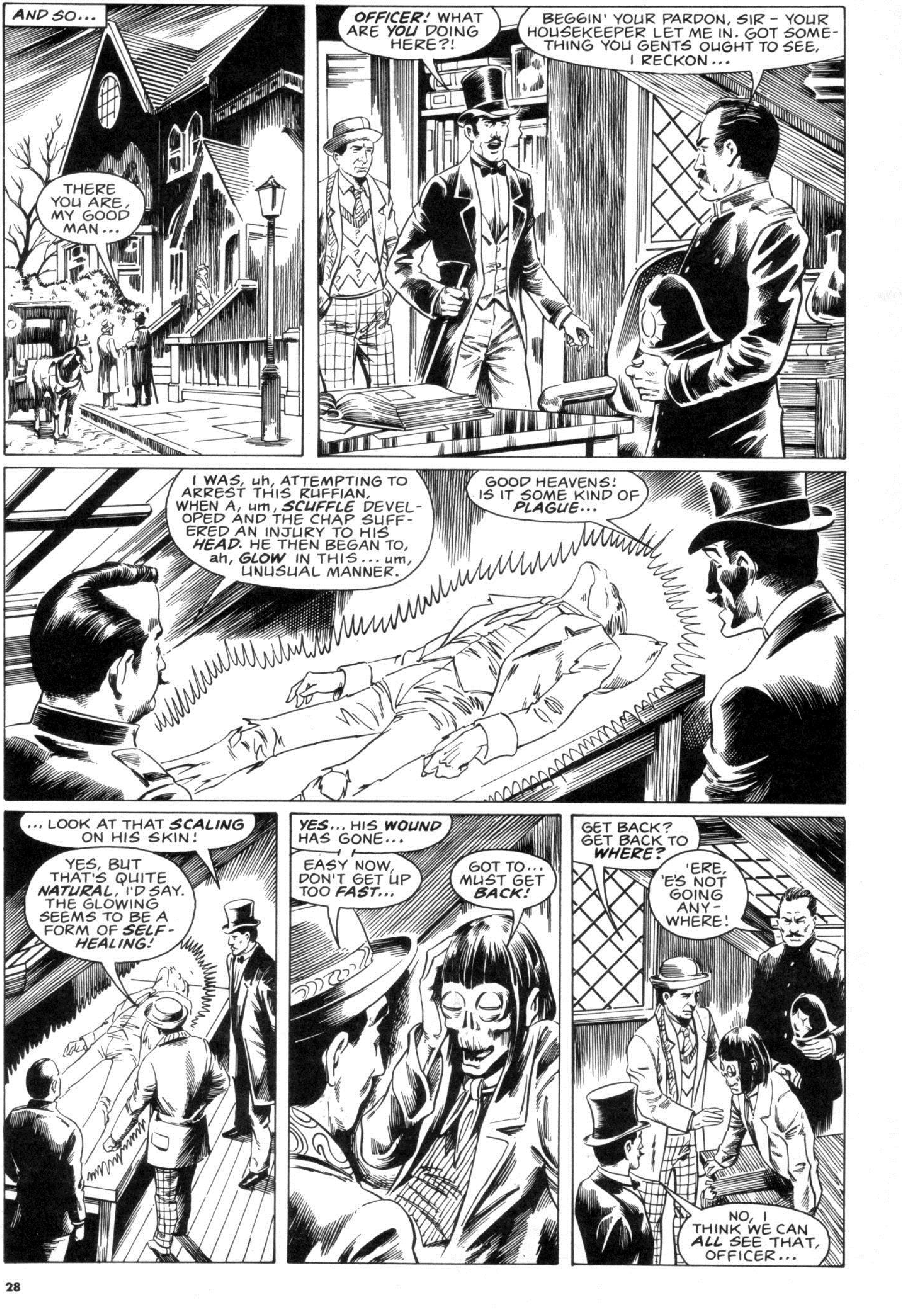
Script **MIKE COLLINS** Art **KEV HOPGOOD** and **DAVE HINE** Lettering **ZED** Editor **RICHARD STARKINGS**

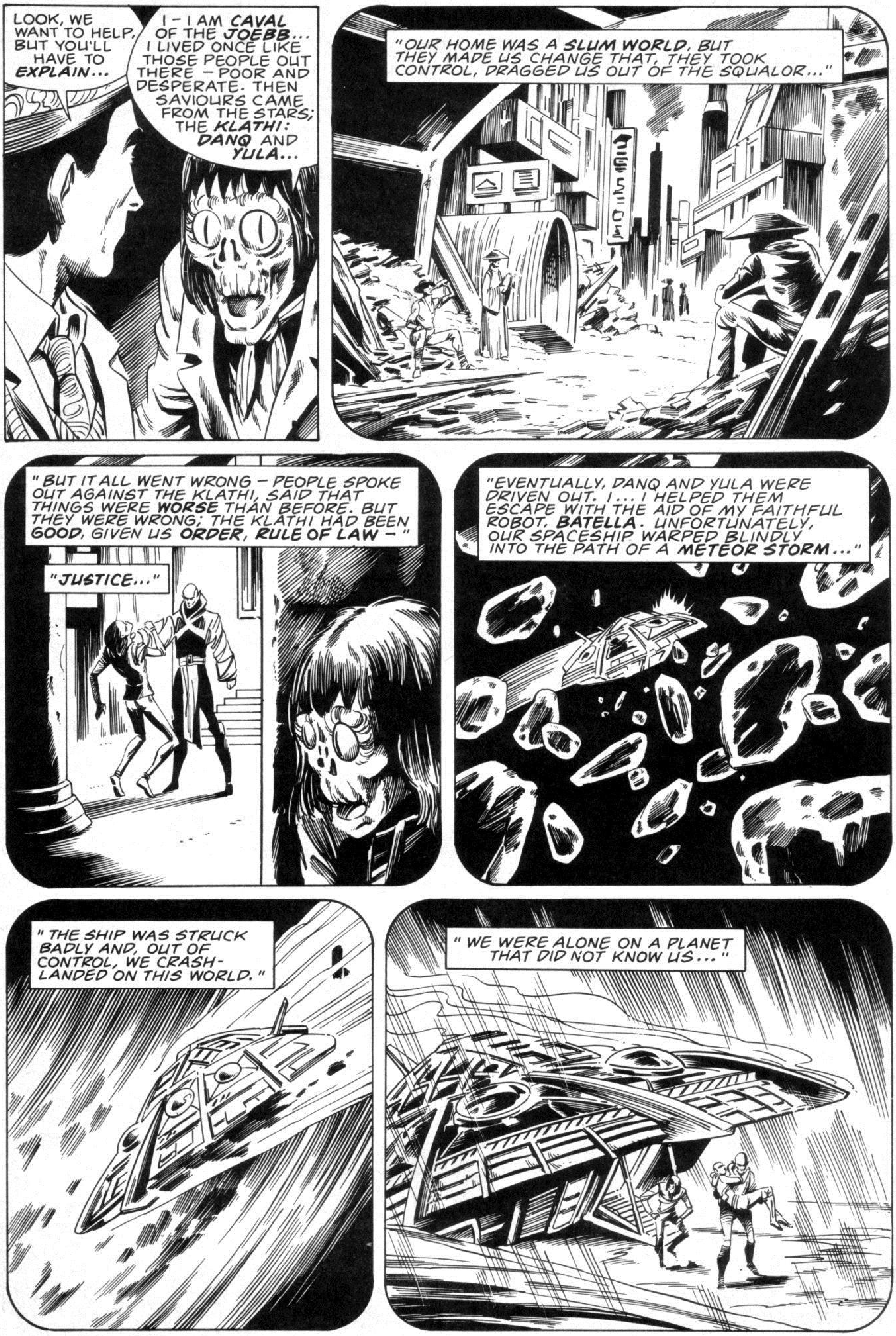

LIKE *THIS!*
SENSORY APPARATUS IMPINGED. QUERYQUERY QUERY......
PERIMETER VIOLATION! QUERYQUERY QUERY.......
Hmm ... AS I THOUGHT - A ***SPACE-SHIP!*** ONE WHICH ***CRASHED*** HERE BY THE LOOKS OF THINGS...
INSIDE...
FOUR SEATS! SO THE ROBOT DIDN'T COME HERE ***ALONE***. THE QUESTION IS... WHO ARE THE OTHERS? COME TO THAT - ***WHERE ARE THEY?!***
I'D BETTER REJOIN NATHANIEL.
WHOOPS! LOOKS LIKE OUR FRIEND CAN ***SEE*** AGAIN!
ELIMINATE! ELIMINATE!
=Phew!=
ARE YOU ALL RIGHT? WHAT DID YOU FIND OUT?
SOMETHING A LITTLE ***DISTRESSING...***

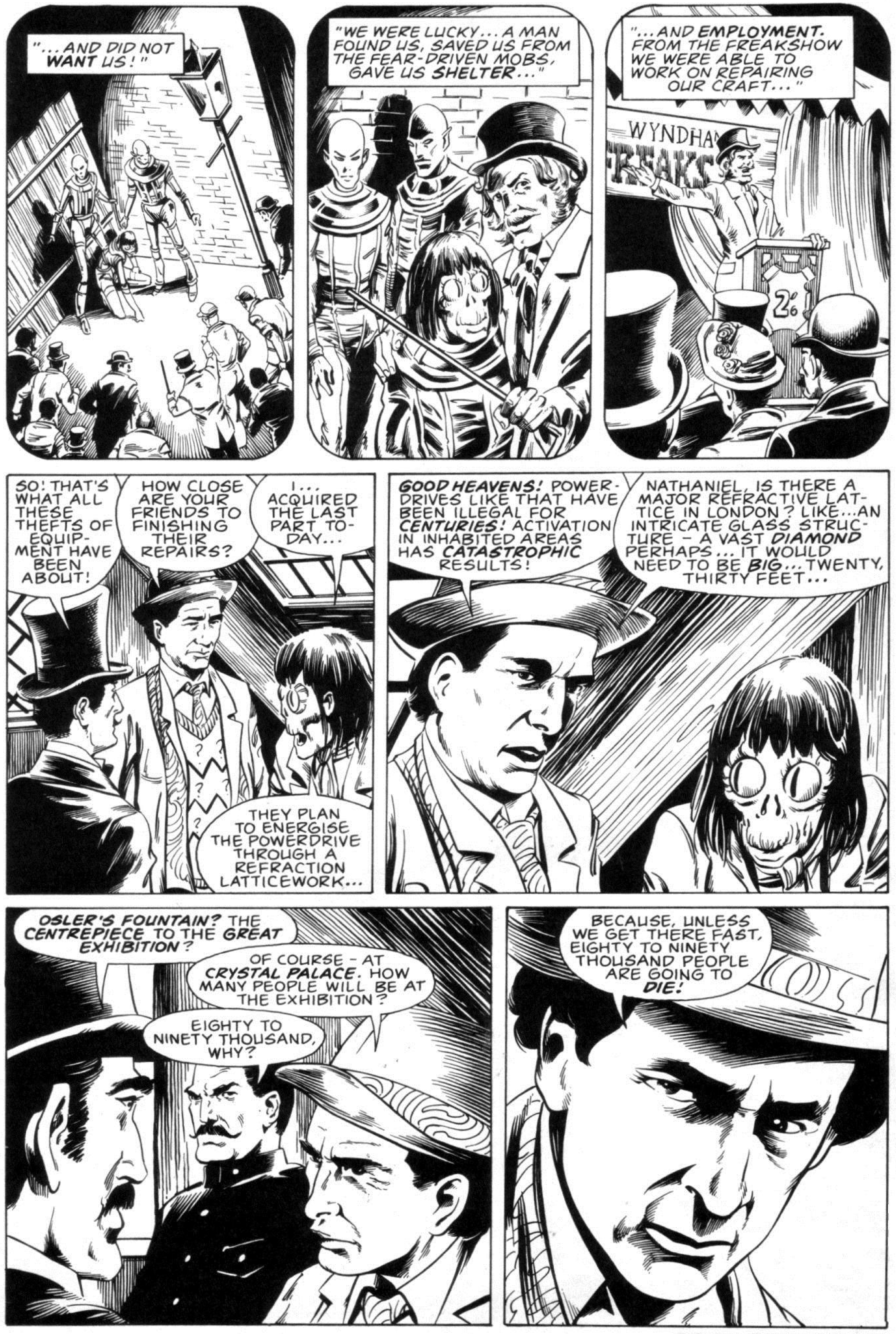

"...THERE ARE **ALIENS** IN LONDON!"
HIS NAME IS **CAVAL**. HE IS NOT NATIVE TO THIS CITY – TO THIS PLANET EVEN – BUT HE HAS COME TO FEEL AT **HOME** HERE.
HIS MASTERS – **DANQ** AND **YULA** – WOULD NOT APPROVE OF HIM WANDERING AROUND LIKE THIS, BUT CAVAL IS NOT THE BRIGHTEST OF CREATURES AND OFTEN FORGETS THAT HIS FACE DOESN'T FIT IN HERE...
2d
STILL, HE HAS ALREADY CARRIED OUT HIS TASK FOR THIS EVENING – **STEALING** MORE SCIENTIFIC EQUIPMENT FOR THE DEVICE HIS MASTERS ARE SECRETLY BUILDING...
STEALING... STEALING IS VERY MUCH IN CAVAL'S NATURE AND, ALTHOUGH **FREDDIE**, BACK AT THE **FREAK-SHOW**, TRIES TO LOOK AFTER HIS... ATTRACTIONS... IT HAS BEEN TWO DAYS SINCE CAVAL ATE...
HEY...
PUT THAT BACK YOU LITTLE **THIEF**!
OI! COME BACK 'ERE!


GET 'IM! STOP, THIEF!
DON'T WORRY, OFFICER...
I'VE GOT 'IM!
KLUD
KRAK!
GOR BLIMEY! 'E'S A STRANGE LOOKIN' LAD. HEY... WHAT'S HAPPENIN' TO 'IM? I ONLY... I ONLY CLOCKED 'IM ONE!
I WISH I RUDDY KNEW...


THE NEW LUNAR SOCIETY; THE MEETING PLACE OF INTELLECTUALS AND VISIONARIES...
I KNOW! I KNOW IT SOUNDS INCREDIBLE!
INCREDIBLE? IT'S BALDERDASH, DERRIDGE!
MEN FROM SPACE? WE ARE INTELLIGENT PEOPLE, NATHANIEL, KINDLY TREAT US AS SUCH!
BUT YOU SAW THAT MAN CUT DOWN BY THE LASER, MORLEY. HOW CAN YOU DENY THE EVIDENCE OF YOUR OWN EYES?!
BE RATIONAL, MAN! HOW CAN SOMEONE BE KILLED BY A BEAM OF LIGHT? COME, COME! THERE MUST BE SOME SIMPLE EXPLANATION... NOT THAT IT REALLY MATTERS...
NO, OF COURSE NOT! NO-ONE IMPORTANT DIED, JUST SOME POOR SLUM DWELLER WHO'D HAVE CAUGHT CHOLERA EVENTUALLY, ANYWAY! ISN'T THAT RIGHT, MORLEY..?
DOCTOR, I DON'T THINK...
THERE'S NO NEED FOR YOU TO INTERCEDE, NATHANIEL. I AM NOT WILLING TO LISTEN TO THIS POPINJAY ANY LONGER. I SAW NO METAL MAN — I SAW NO BURNING LIGHT...
SO I'M AFRAID I MUST LEAVE YOU TO YOUR CRAZED AND LURID FANTASIES. THOSE WHO RESPECT MY WORD ARE WELCOME TO COME WITH ME!
I'M SORRY, DOCTOR, SOMETIMES VISIONARIES CAN'T EVEN SEE WHAT'S IN FRONT OF THEIR FACES...
IN THIS PERIOD, I SHOULD NOT HAVE EXPECTED MORE. LET'S GO BACK TO YOUR HOUSE AND WORK OUT OUR OWN STRATEGY.


AND SO...
THERE YOU ARE, MY GOOD MAN...
OFFICER! WHAT ARE YOU DOING HERE?!
BEGGIN' YOUR PARDON, SIR - YOUR HOUSEKEEPER LET ME IN. GOT SOMETHING YOU GENTS OUGHT TO SEE, I RECKON...
I WAS, uh, ATTEMPTING TO ARREST THIS RUFFIAN, WHEN A, um, SCUFFLE DEVELOPED AND THE CHAP SUFFERED AN INJURY TO HIS HEAD. HE THEN BEGAN TO, ah, GLOW IN THIS... um, UNUSUAL MANNER.
GOOD HEAVENS! IS IT SOME KIND OF PLAGUE...
... LOOK AT THAT SCALING ON HIS SKIN!
YES, BUT THAT'S QUITE NATURAL, I'D SAY. THE GLOWING SEEMS TO BE A FORM OF SELF-HEALING!
YES... HIS WOUND HAS GONE...
EASY NOW, DON'T GET UP TOO FAST...
GOT TO... MUST GET BACK!
GET BACK? GET BACK TO WHERE?
'ERE, 'E'S NOT GOING ANYWHERE!
NO, I THINK WE CAN ALL SEE THAT, OFFICER...


LOOK, WE WANT TO HELP, BUT YOU'LL HAVE TO **EXPLAIN**...
I – I AM **CAVAL** OF THE **JOEBB**... I LIVED ONCE LIKE THOSE PEOPLE OUT THERE – POOR AND DESPERATE. THEN SAVIOURS CAME FROM THE STARS; THE **KLATHI**: **DANQ** AND **YULA**...
"OUR HOME WAS A **SLUM WORLD**, BUT THEY MADE US CHANGE THAT, THEY TOOK CONTROL, DRAGGED US OUT OF THE SQUALOR..."
"BUT IT ALL WENT WRONG – PEOPLE SPOKE OUT AGAINST THE KLATHI, SAID THAT THINGS WERE **WORSE** THAN BEFORE. BUT THEY WERE WRONG; THE KLATHI HAD BEEN **GOOD**, GIVEN US **ORDER**, **RULE OF LAW** –"
"**JUSTICE**..."
"EVENTUALLY, DANQ AND YULA WERE DRIVEN OUT. I... I HELPED THEM ESCAPE WITH THE AID OF MY FAITHFUL ROBOT, **BATELLA**. UNFORTUNATELY, OUR SPACESHIP WARPED BLINDLY INTO THE PATH OF A **METEOR STORM**..."
"THE SHIP WAS STRUCK BADLY AND, OUT OF CONTROL, WE CRASH-LANDED ON THIS WORLD."
"WE WERE ALONE ON A PLANET THAT DID NOT KNOW US..."


"...AND DID NOT **WANT** US!"
"WE WERE LUCKY... A MAN FOUND US, SAVED US FROM THE FEAR-DRIVEN MOBS, GAVE US **SHELTER**..."
"...AND **EMPLOYMENT.** FROM THE FREAKSHOW WE WERE ABLE TO WORK ON REPAIRING OUR CRAFT..."
WYNDHA
REAKS
2/6
SO! THAT'S WHAT ALL THESE THEFTS OF EQUIPMENT HAVE BEEN ABOUT!
HOW CLOSE ARE YOUR FRIENDS TO FINISHING THEIR REPAIRS?
I... ACQUIRED THE LAST PART TODAY...
THEY PLAN TO ENERGISE THE POWERDRIVE THROUGH A REFRACTION LATTICEWORK...
GOOD HEAVENS! POWERDRIVES LIKE THAT HAVE BEEN ILLEGAL FOR **CENTURIES!** ACTIVATION IN INHABITED AREAS HAS **CATASTROPHIC** RESULTS!
NATHANIEL, IS THERE A MAJOR REFRACTIVE LATTICE IN LONDON? LIKE... AN INTRICATE GLASS STRUCTURE – A VAST **DIAMOND** PERHAPS... IT WOULD NEED TO BE **BIG**... TWENTY, THIRTY FEET...
OSLER'S FOUNTAIN? THE **CENTREPIECE** TO THE **GREAT EXHIBITION**?
OF COURSE – AT **CRYSTAL PALACE.** HOW MANY PEOPLE WILL BE AT THE EXHIBITION?
EIGHTY TO NINETY THOUSAND. WHY?
BECAUSE, UNLESS WE GET THERE FAST, EIGHTY TO NINETY THOUSAND PEOPLE ARE GOING TO **DIE!**

TO BE CONTINUED!

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MC85

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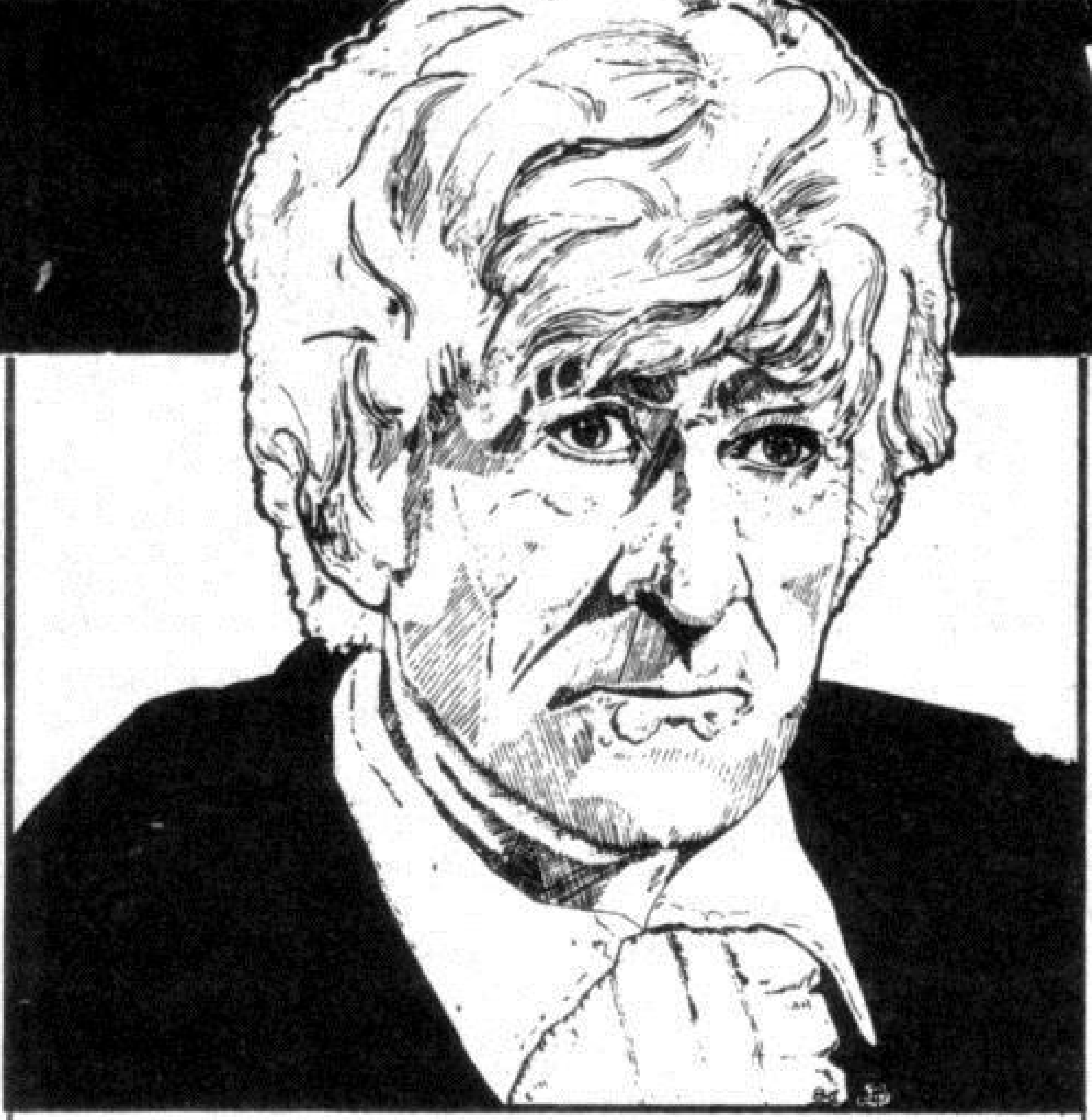


Barry Piggott, Ashton-under-Lyne

BRING BACK THE SUSPENSE!

In reference to the article 'What Price Fame?' (**Issue 134**), we would like to make the comment that the writer is seriously unaware of general opinion. We have been watching since the mid-1960s and although we accept the 'nostalgia trap' tag aimed against critics of current *Doctor Who*, we feel that "Trouble makers have just outgrown the show" is untrue, because the show is definitely a shadow of its former self. We feel the fan attacks are justified, and John Nathan-Turner is at least synonymous with this decline.

We feel particularly strongly that the scripts have suffered since 1978, (i.e. from *Horror of Fang Rock*). Humour should never predominate in any era (current or not), and that the programme would benefit if the accent on suspense was again pursued.

A.S. Dearman, D.R. Berthelot,
Essex.

PROPAGANDA MACHINE

Anyone fortunate enough to have seen the Hartnell, Troughton, Pertwee and early Tom Baker stories must agree 100% with the comments by M. Henderson in **Issue 134.** In the same edition, the comments in *Gallifrey Guardian* are nothing more than John Nathan-Turner's propaganda machine.

Craig Wilson,
Ringwood 3134,
Victoria,
Australia.

NOT A CLASSIC?

Whilst everyone is entitled to their own opinions I am sick of the permanent nostalgia of fans that are growing out of *Doctor Who*, with their incessant cheap jibes at the current season.

I wouldn't mind if these people had a point, but it is very rare that they do. Season 24 was by no means perfect, but in the classic *Dragonfire*, and uproarious *Paradise Towers*, it has provided its quota of adventures to go into the show's Hall of Fame, and besides which, Sylvester McCoy is a fine Doctor, with the potential to become *the* best.

It is the supposed 'all-time classics' of the show that really disprove the so-called dedicated fans of the show. Nathan Brown's letter (**DWM Issue 135**) was the perfect example of what I detest about these matters. He laments about Season 24 and compares it with the 'frightening' *Pyramids of Mars*. Having this story on video I very much doubt that an eight-, never mind eighteen-year-old would be in the least bit scared by it!

John T. Earls,
Bletchley,
Milton Keynes.

Well, if that doesn't start a minor skirmish on these pages, I don't know what will . . .

Des Camer

BAKER, PLEASE!

I'll just use this letter to state one point: Colin Baker should play the Doctor in the Coast to Coast movie! Not only has he played the Doctor for too short a time, but this way the continuity won't be botched up, either.

B. Warg,
Philipsburg,
PA 16866.
USA.

ANNOYING AD!

I've just bought **DWM Issue 135** and it's even better than **Issue 134.** The covers are getting really good, with inserts, and extra little bits, and the new, smaller logo is great; it leaves more space for photos etc. But is the massive *Doctor Who* Subscription Service advert really necessary on *Gallifrey Guardian?*

The interview and *Travelling Companions* were great, as always. So was the comic strip, nearly; get Geoff Senior to look at a picture of Sylvester McCoy! On Page 29 the TARDIS console looks square! Apart from this, the art is great, as are the scripts, but why were Frobisher and Olla dropped? When will a new Companion (Ace?) be introduced?

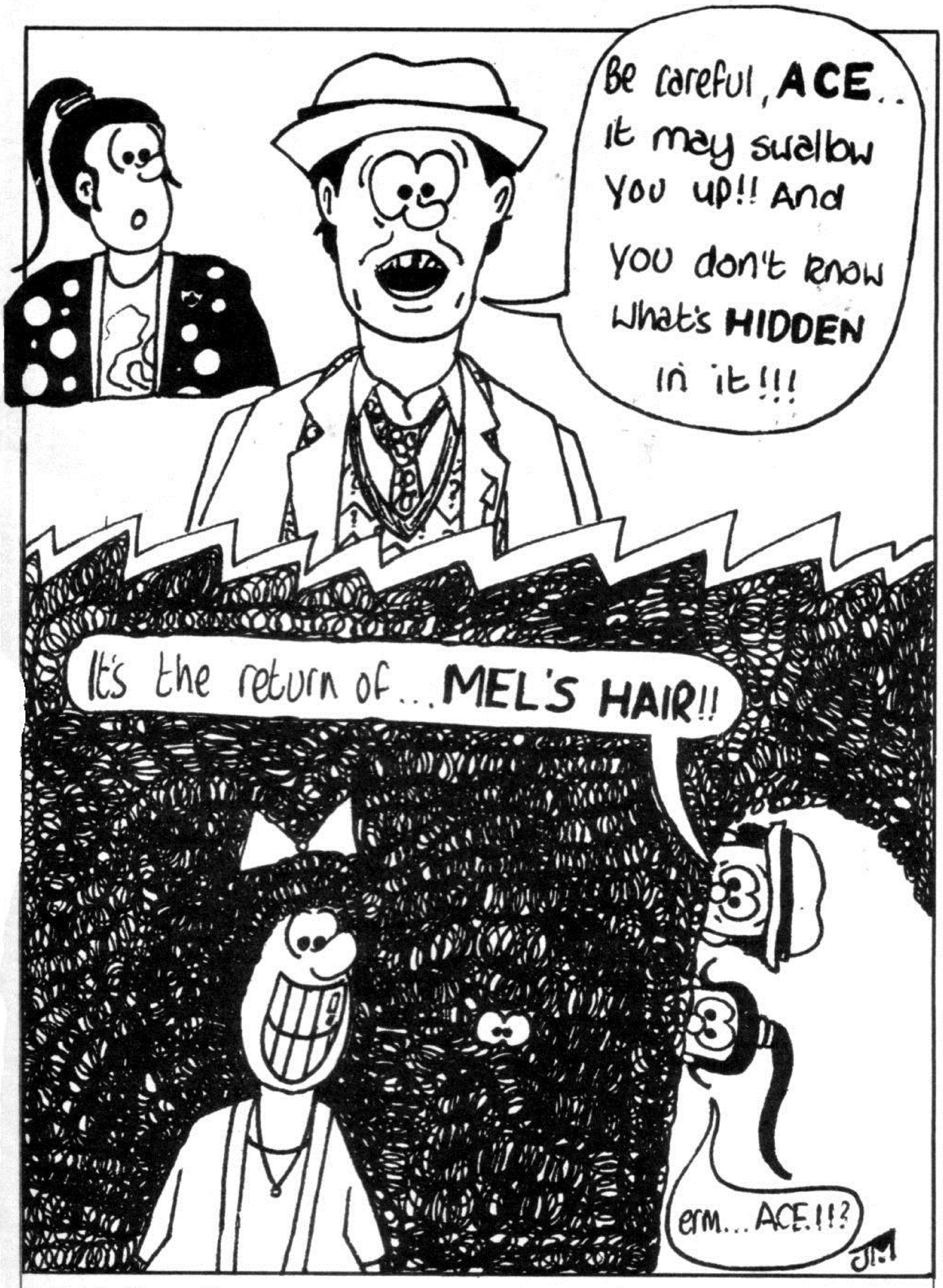
Michael Buckley,
The Rectory,
Village Street,
Doncaster.

There are very few spaces available for the subs. ad in the magazine and in a month of low news, we placed it on the Gallifrey Guardian *page. I hope the current three-part comic strip is keeping you happy. Frobisher had become the Doctor's longest running Companion – Colin Baker once expressed a desire to work with him in the series! We felt it was time for a change, but there are no current plans to introduce a new Companion – Ed.*

WHOSE WHO?

Doctor Who! Is it British or American? It would seem it's getting harder to tell! Am I the only fan who is sick of the 'Americanization' of the programme?

I've nothing against the show being shown there. International interest can only be a good thing, but when the series is mentioned in an overseas context it is only one country that has mentioned – America. Do you make a point of printing at least one US reader's letter every month? Why never letters from Canada, New Zealand or the rest of Europe?


Be careful, ACE.. it may swallow you up!! And you don't know what's HIDDEN in it!!!
It's the return of... MEL'S HAIR!!
erm... ACE!!?
JM

▲ John Magee, Bangor

I'm not paranoid or prejudiced, but the emphasis is without doubt becoming more and more American. I just wish America would stick to *Dallas* and *Dynasty* and leave *Doctor Who* for us. KEEP *DOCTOR WHO* BRITISH!!

Darren Gregory,
Blackpool,
Lancashire.

TO WHICH . . .

To my mind, those who complain about sharing *Doctor Who* with America are exhibiting a severe case of 'sour grapes'. When the USA tour bus was on display in Augusta GA last spring, it was a most impressive turn-out for a mid-week, one day stand (325-plus people on a Wednesday). Jon Pertwee was here as well and was so taken by Augusta and his reception that he would like to return.

Augusta gets public television from two states – showing Peter Davison and Jon Pertwee shows. Several *Doctor Who* fan groups help Georgia Public Television raise money each year (in costume no less!) We have a strong local group of fans and look forward to the movie and (of course) the Silver Anniversary this November.

Walter R. Jarrett,
Augusta GA 30904,
USA.

This hardly seems to me to be 'a nauseating mockery'. *American and other overseas fans put just as much effort into enjoying the show as the British and good for them too. In America, the many fans' money-making efforts for PBS Stations have a very direct bearing on just how much* Doctor Who *they see – Ed.*

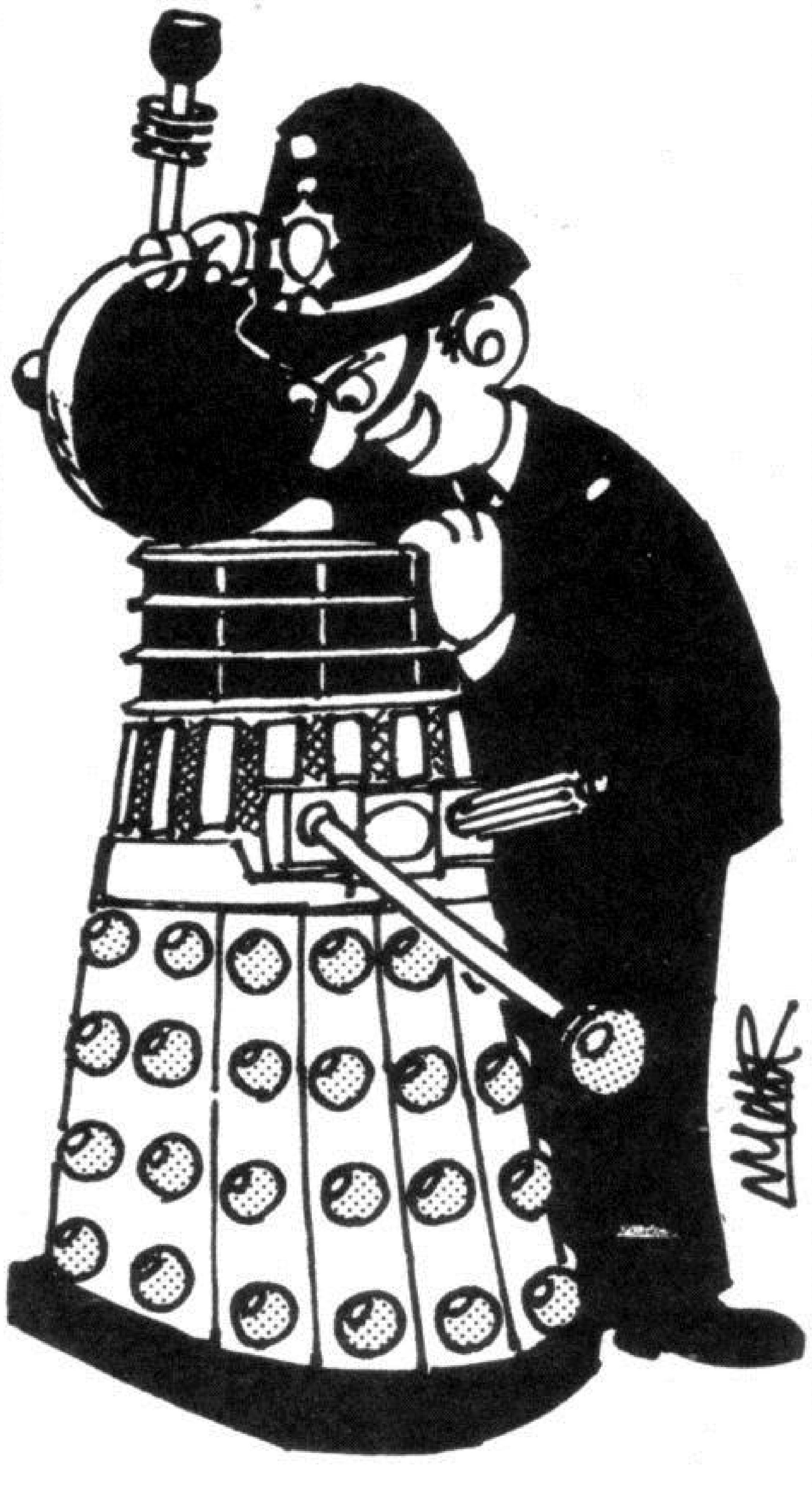
UNIQUELY BRITISH

Ron Plath expressed the sentiments of many U.S. fans who are attracted to *Doctor Who* as a welcome change from American network TV. Many recent trends in the programme have been blamed on a desire to 'gear *Doctor Who* toward the American market.' That reasoning ignores the fact that the programme's uniqueness (and Britishness!) was responsible for its' gathering such a large U.S. following.

I'd also like to get on my soapbox for a moment. It's all very well for Michael Grade to hail Sylvester McCoy 'as the man who has saved *Doctor Who* from the brink of cancellation' and for Peter Grimwade to say that he 'hated the Colin Baker series'. The blame should not be laid at Mr. Baker's door: the man is an actor who was given a brief as to how to play the character, and was stuck with some truly dreadful scripts.

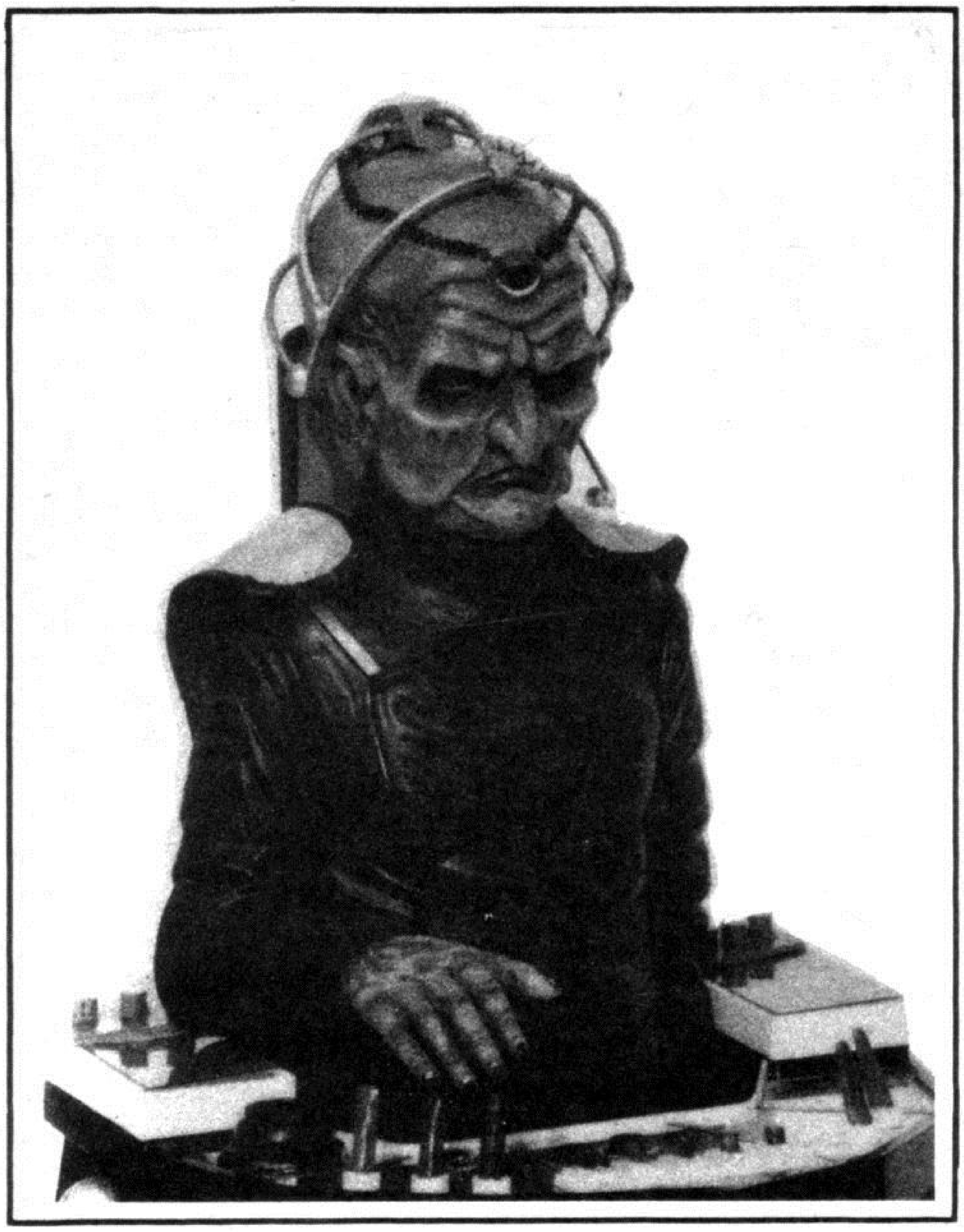
Seasons 22 and 23 weren't dreadful because of Colin Baker, but because of the production team: the script editor and producer. Mr. Grimwade made some interesting points from a unique viewpoint as writer and director, and I think the current production team and BBC hierarchy should pay attention to his comments.

Betsy Roberts,
Macon, GA 31206 U.S.A.



Nick Miller, Lancaster

"So that's where you've been hiding, Lord Lucan!"



DAVROS

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NEXT ISSUE

Gary Russell interviews Susan Moore on Season 24 Visual Effects . . . we update you on the state of *Doctor Who* in the BBC Archives and interview the new archivist . . . Season 14 is treated to the *Flashback* treatment by Justin Richards and Peter Angelhides . . . *Claws of the Klathi* reaches its nail-biting conclusion . . . plus an exclusive competition in association with Dapol, together with a report from their factory. That's all in **Issue 138** – on sale **9th June!** *Place an order today!*

REL TIME

Rel Time is intended to update you on all aspects of *Who*-related events, plus many other SF and Fantasy events that may also be of interest. Information for these pages is very welcome, from Local Group to Convention News. Please send to **Rel Time**, *Doctor Who Magazine*, 23 Redan Place, Queensway, London W2 4SA. All events are printed here in good faith and **Marvel** U.K. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **Enclose an s.a.e. when writing to contacts listed, please.**

Tuesday 17th May

GELI Meeting, 7.30pm, West Hampstead Library, Oceanside, New York. Special meeting to introduce the general public to the world of *Doctor Who*, organised by The Gallifreyan Embassy of Long Island. **SEE CLUB SPOT.**

Saturday 28th – 29th May

The Gathering '88 – Comic Books, Role Playing Games Convention, Howard Johnsons Golden Glades, North Miami Beach, Florida U.S.A. Featuring Dungeons and Dragons, *Doctor Who* and other role playing games, Comic Books, *Star Trek, Doctor Who* and *Star Wars* toys and collectibles. Video Room, SF and Fantasy Videos and Costume Contest. Further details from Charlie's Comics, 1255 West 46th Street, Hialeah, Florida 33014. Tel. (305) 557-5994.

Friday 27th – 30th May

UFP Con '88 – *Star Trek* Convention. Birmingham Metropole and Warwick Hotels. Registration £20.00. Details, registration form from Mrs Kim Farey, 30 Woodcote House, Queen Street, Hitchin, Herts SG4 9TL.

Saturday 28th – 29th May

Tencon – *Doctor Who* Convention. The Moat House Hotel, Liverpool. A special celebration of twenty-five years of *Doctor Who* and ten years of the Merseyside Local Group. Registration Prices: Saturday £12, Sunday £10.00, both days £20.00. **Only limited spaces available.**

June 4th

Westminster Central Hall Comic Mart, London. Opens 12.00 noon, admission free. Stalls include many selling *Doctor Who*-related material.

June 17th

Colin Baker's Birthday, Born 1943.

Saturday June 18th

***Who* Festival '88** 11am – 7pm. Tentatively set at Lido Beach, Oceanside, New York. Food, Live Music, special guest(s), contests, games etc. Contact the Gallifreyan Embassay of Long Island.

June 25th

Leeds Comic Mart, The Griffin Hotel, Boar Lane, Leeds.

ADVANCE CONVENTION NEWS

On Saturday 23rd July, **Tellycon** will be taking place in the Grand Hotel, Birmingham. This should appeal not only to *Doctor Who* lovers but also fans of *Blakes Seven, Quatermass* and *The Avengers* amongst others.

Last year saw the first re-screening of *The Faceless Ones* Episode 3, which the convention team had been able to negotiate to show just prior to its being returned to the BBC archives.

Registration is £9.00 in advance, with proceeds going to Children in Need. Details from Tellycon Registration, 16 Bridges Road, Norton Canes, Cannock, Staffs WS11 3PR. Make your cheque or postal order out to 'Tellycon Events'.

Tachyon Telefantasy Convention takes place on 5th and 6th November at Stourbridge Town Hall, West Midlands, in aid of Cot Death and Children in Need. Registration is £7.00 per day, entitling you to badge, convention booklet, participation in Auction, Fancy Dress Competition and guest panels. Further details and registration fees to Martin Shuttleworth, TACHYON, 70 Cross Street, Wall Heath, Kingswinford, West Midlands.

PANOPTICON NEWS

This is still scheduled for mid-September, but no further news is yet available for general release. We hope to feature more news next month, particularly for overseas fans who may wish to attend and need to plan such travel further in advance than British residents.

CLUB SPOT

* Readers are advised to make contact with clubs and local groups first before sending any money for merchandise, etc. Always enclose a stamped addressed envelope.

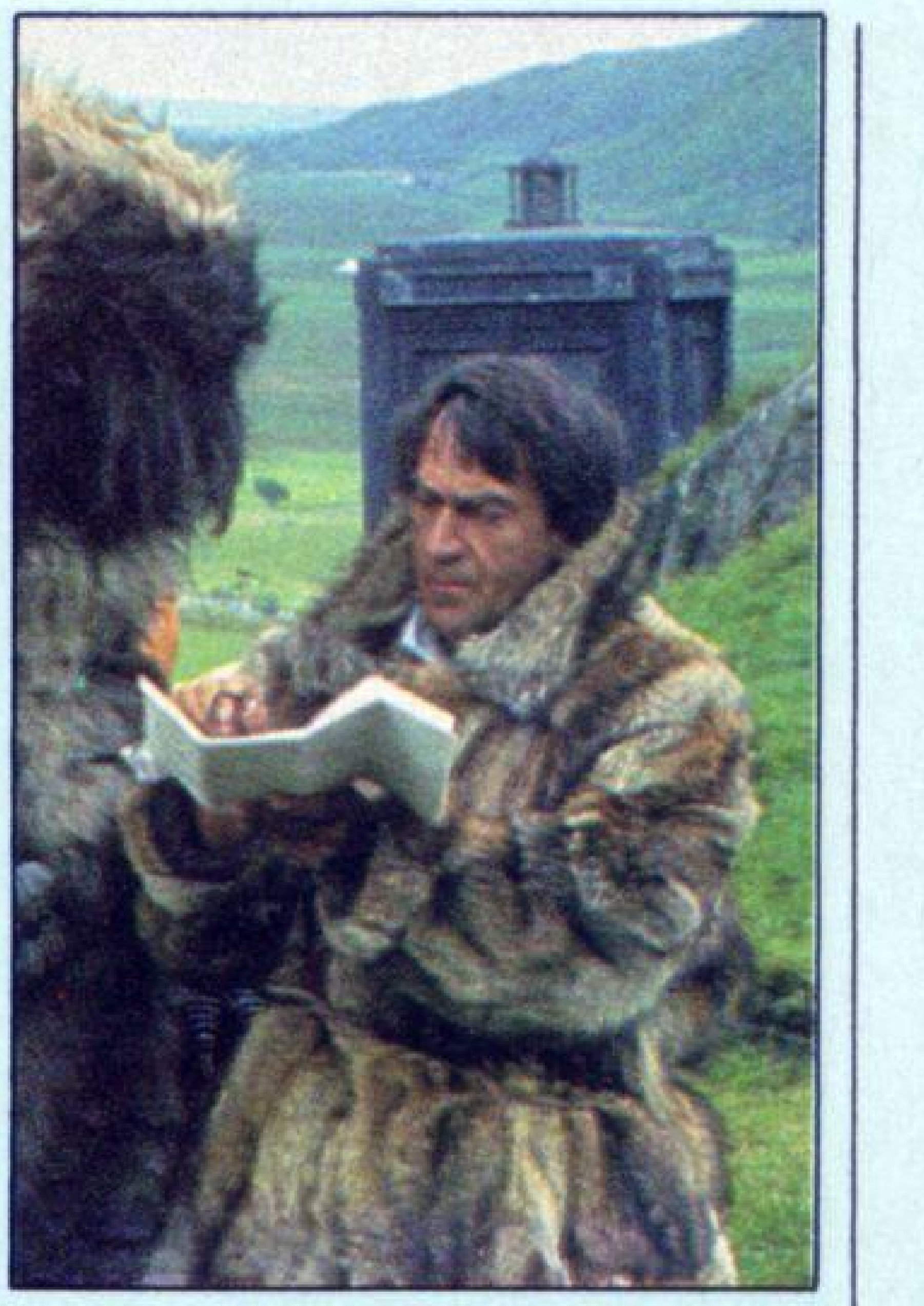
DOCTOR WHO APPRECIATION SOCIETY

Contact: Mark Wyman, 84 Franciscan Road, Tooting London SW17 8DQ. Membership currently £9.00 per year.

THE GALLIFREYAN EMBASSY OF LONG ISLAND

The largest *Doctor Who* club on Long Island and is growing every day. Members receive 12 newsletters, a badge, a membership card, 10% discounts on *Doctor Who* merchandise at fine stores in the New York area.

They also hold monthly meetings, volunteer for Public Broadcasting Stations, have special GELI contests, pool (swimming) parties and many other special events. Details from Louis Trapani, President, GELI, 232 Hoke Avenue, Oceanside, NY 11572 U.S.A.



TROUGHTON SCHOLARSHIP FUND

The Patrick Troughton Appreciation Society have raised over $2,000 for the Memorial Scholarship Fund, established shortly after the actor's death last year.

Interest from the principal accrued from the fund will provide a perpetual annual scholarship at California State University, Sacremento for a young theatre arts student who shows dedication to his or her art.

The Appreciation Society intends the fund to be an encouragement for young people for decades – "if not centuries!", according to its regular newsletter.

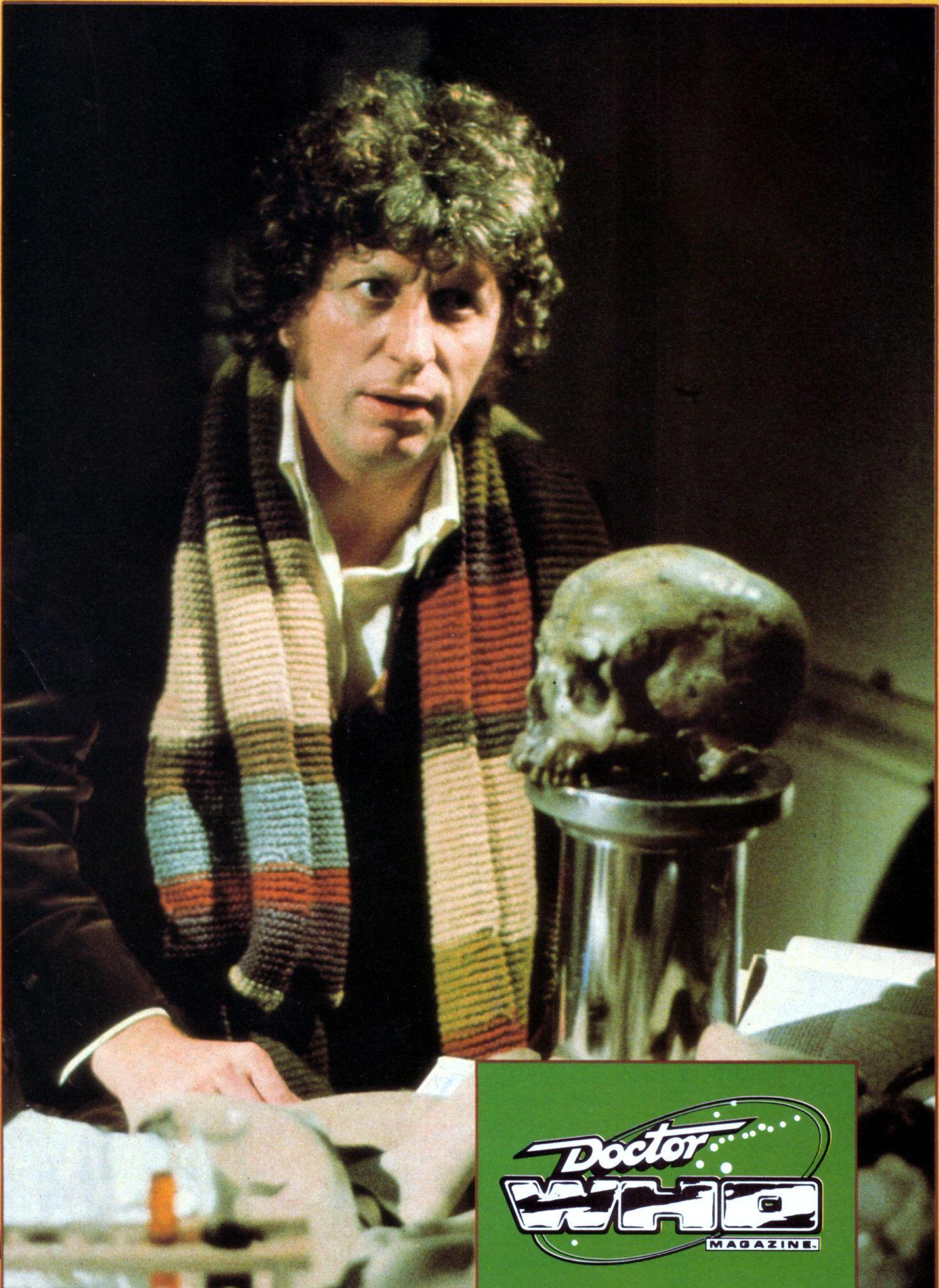
The fund is managed by California State University, so all money donated is professionally handled. Everyone who donates will receive a thank-you from the University and those donating $10 or more will receive a commemorative button from PTAS.

The names of all those who contribute will be sent to Mrs. Shelagh Troughton, Pat's widow, who has approved the fund.

If you would like to donate, an International Money Order in United States currency is the best option for fans not living in the States, made payable to the Patrick Troughton Scholarship Fund and sent to: Patrick Troughton Memorial Scholarship Fund, c/o Financial Aid, CSU Sacremento, 6000 J Street, Sacremento CA. 95819, U.S.A.

In March, over four thousand gamers flocked to the opening of the new **Games Workshop** at the Plaza Centre, Oxford Street, London. Just one of twelve around Britain – the latest being in Southampton – the Workshop sells a massive range of metal miniatures, including *Doctor Who* characters and a myriad board and role playing games.

Recent **Games Workshop** releases include **Timescape**, a science addition to the popular **Talisman** board game, and a brand new supplement, Chapter Approved, to their best selling **Warhammer 40,000** game.



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